

# MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

## Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference  
Eastern Music Educators Conference  
North Central Music Educators Conference  
Northwest Music Educators Conference  
Southern Music Educators Conference  
Southwestern Music Educators Conference

## Auxiliary Organizations

National School Band Association  
National School Orchestra Association  
National School Vocal Association  
Music Education Exhibitors Association

## Affiliated Organizations

(State Units)

Arizona School Music Educators Association  
California—Bay, Central, Central Coast, North Coast,  
Northern & Southern Districts  
Colorado Music Educators Association  
Delaware Dept. of Music, State Education Assn.  
Georgia Music Education Association  
Idaho Music Educators Association  
Iowa Music Educators Association  
Kansas Music Educators Association  
Kentucky Music Educators Association  
Louisiana Music Education Association  
Maryland Music Educators Association  
Michigan Music Educators Association  
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Montana Music Educators Association  
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New York State School Music Association  
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Oklahoma Music Educators Association  
Oregon Music Educators Conference  
Pennsylvania School Music Association  
Washington Music Educators Association  
West Virginia Music Educators Association  
Wyoming Choral and Instrumental Directors Association

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SEPTEMBER-OCTOBER, 1941

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MANAGING EDITOR: C. V. Buttelman.

ASSISTANT MANAGING EDITOR: Vanett Lawler.

BUSINESS AND EDITORIAL OFFICE: 64 East Jackson Blvd., Chicago, Ill.

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Copyright, 1941, by the Music Educators National Conference, Chicago, Ill.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities and teacher-training institutions. Membership is open to any person actively interested in music education.

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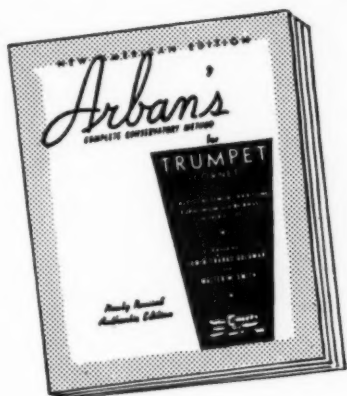
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## Notes from the Field

The National Congress of Parents and Teachers has outlined a long-range music program developed "to educate with music every child in his community." National Chairman Mrs. Curtis Stout (1808 Beechwood Road, Little Rock, Ark.) has distributed a plan of action and objectives for parents. The Congress emphasizes group singing as a means toward educating people in listening to good music and urges the forming, in every community, of choruses for mothers, fathers, and mixed groups. Projects of the Congress' music program are the Mothersingers and Fathersingers. At the national convention at Boston in May, 168 Mothersingers and 68 Fathersingers, representing 13 states, took part in the program. The Congress recommends that state and local choral groups use the compositions selected for the national groups, and to that end publishes the programs to be sung at the national conventions.

The Twenty-Sixth National Recreation Congress will be held in Baltimore, September 29 to October 3. Its theme is "The America We Defend." Discussions stressing the value of recreation in building morale and the special recreation services for soldiers and workers in defense production centers will encompass industrial problems, programs for indoor and outdoor community centers, recreation for colored groups, activities for girls and women, church recreation, and play in institutions. Highlight of the Congress, which signals the thirty-fifth year of service by the National Recreation Association, will be the Monday conference on the community's responsibility for defense recreation. All professional and volunteer recreation leaders interested in recreation as a means toward defense and national unity may attend the Congress. For further information address T. E. Rivers, National Recreation Association, 315 Fourth Avenue, New York.

William B. Kinnear, a founder member of the M.E.N.C. and actively associated with the Kansas Music Educators Association, died in Topeka last February at the age of 83. Long a teacher of various branches of music, Mr. Kinnear's career took him to Northeast Ohio Normal School at Canfield; Otterbein University, Westerville, Ohio; Hammond, Indiana, Normal School; the United States Indian School at Carlisle, Pa.; McPherson College, McPherson, Kan.; and a number of public schools in Kansas. After retiring from full-time work in 1930, he taught in semi-retirement at Kingsport, Tenn., for about two years. His interest in terminology reform led him to serve a number of years on a terminology committee of the M.E.N.C.

White-Smith Music Publishing Company, nationally-known music house established in 1867, recently was purchased by Edwin H. Morris, former operating manager of the music publishing interests of Warner Bros. Charles Hansen, sales manager of Mercer & Morris, now holds a similar position with White-Smith, and Richard Kountz, formerly with the standard publications department of the Warner Bros. music companies, has been engaged as White-Smith's editorial consultant. New York headquarters of White-Smith are at 1619 Broadway.

Helen Grant Baker, formerly of the Grover Cleveland Junior High School, Elizabeth, N. J., has been appointed head of the music department of Horace Mann-Lincoln School of Teachers College, Columbia University.

ADDITIONAL NEWS NOTES ON PAGE SIXTY-SIX

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# Music Educators Journal

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No. 1

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations  
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gahrkena, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson

## "American Unity" Marches On

FOWLER SMITH

President, Music Educators National Conference

IN every area of the country, musical activities are being geared to the defense program, as the American Unity Through Music movement gathers momentum. Ours is a challenging theme. Music educators are meeting that challenge. As a small illustration: In one city system the superintendent invited his director of music to *open with singing* a meeting of six hundred principals, assistant principals, and directors of instruction. The director took the opportunity to distribute copies of the "American Unity Through Music" brochure published by the M.E.N.C. He explained that 45,000 music educators throughout the country are planning their programs in terms of the unity theme, in the belief that music can function as a potent force in meeting the stirring issues of the times. He told them further that the Music Teachers National Association and the National Association of Schools of Music are coöperating with the Conference in this great movement; that the National Federation of Music Clubs is fostering a similar crusade with identical purpose—as are, of course, all of the divisional units and allied organizations affiliated with the M.E.N.C. He pictured the power of half a million music folk to promote and sustain that morale which is no less important as a defense measure than the materials of war, each projecting through music to thousands of others the respect, appreciation, loyalty, and devotion that our democratic ideals deserve. Following these remarks, the singing of the six hundred educators was spontaneous and sincere. It indicated an acceptance of the challenge to build an integrated school program emphasizing *American unity*—to talk about it in assembly and emotionalize it with music, to dramatize it through pageantry and feature it in festival programs—in other words, to highlight American Unity Through Music on all occasions where music has a place.

This is but one of many reports we have received, and your president appreciates your enthusiasm and the vigor you have given to the movement. Your president is grateful to the American Unity Committee, to Glenn Gildersleeve, the chairman, to Vanett Lawler and Mr. Buttelman, and to others who have toiled countless hours. They have made valuable contacts in Washington and elsewhere, and through their research have unearthed much valuable material. They are still at work and will continue to be so long as they can make a contribution. In this issue of the JOURNAL will be found reviews of a large amount of all types of American music, both vocal and instrumental, selected by the com-

mittee from the catalogs of numerous publishers. More listings will follow. It is hoped that many will find these suggestions suitable and pertinent to our theme.

An important phase of the theme concerns "Music for Uniting the Americas." With the unanimous approval of our Board of Directors, Assistant Executive Secretary Vanett Lawler has been loaned temporarily to the Music Division of the Pan American Union in Washington, to serve as consultant. The Pan American Union is undertaking various projects of interest to music educators, some of which bear significantly on our theme.<sup>1</sup> It was felt that the Conference might well provide this consultancy as a service in return for the splendid coöperation it has received from the Music Division of the Union and its chief, Charles Seeger.

A fine demonstration of the realization of the importance of music in building a better and more unified America is found in the spontaneous response of our people to the appeal made when musical instruments were listed among "luxury" items for tax purposes. The response of general educators, mayors, private citizens, and others in addressing communications to members of Congress gave evidence of the high regard in which music is held by the general public. Copies of so many letters to Congressmen and Senators came in that we made a bound volume—a remarkable brief for music education. It is not possible to acknowledge the receipt of all of these letters individually, but your president takes this opportunity to thank you publicly, and none the less personally, for your fine coöperation. The tax bill passed, with musical instruments included, but that was not unexpected. We all expect to pay our just share of the defense costs. But we do not want Congress to place music education or its tools in the class of non-essentials or luxuries.<sup>2</sup>

There is conclusive evidence that our Senators and Representatives recognized the justice of the claims

<sup>1</sup>One important project, concerning which Journal readers have already been informed (issue of May-June, 1941) is the South American tour of John W. Beattie and Louis Woodson Curtis. These well-known music educators, both former presidents of the M.E.N.C., have been visiting Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, and Brazil during the summer as representatives of the Conference. The trip was sponsored and financed by the office of the Coördinator of Commercial and Cultural Relations between the American Republics in coöperation with the Music Division of the Pan American Union. Beginning in an early issue, the Journal will publish the joint report now being prepared by Messrs. Beattie and Curtis for the Coördinators' Music Advisory Committee.

<sup>2</sup>"This tax will put a great psychological burden on an educational movement that has taken many years to build. Congress will label these community activities of school bands and orchestras as luxuries to be taxed along with jewelry and other articles not pertinent to defense."—from the prepared statement presented at the Senate Finance Committee's tax bill hearing, August 20, 1941, by Hobart Sommers, principal of Austin High School, Chicago. Mr. Sommers offered the statement officially on behalf of the National Education Association and the M.E.N.C. C. W. Scudder of Cordele, Georgia, president of the Georgia Music Educators Association, also represented the M.E.N.C. at the hearing.



made in behalf of music education by thousands of citizens—but in the face of the problems and necessities with which they coped, they were unable to eliminate musical instruments from this bill. Therefore we believe that, while the tax on musical instruments was not avoided, there are other values resulting from our campaign. These are to be found in a clearer understanding among a large number of people outside of the profession of the distinct contribution which music makes to education and to national defense.

Soon we hope to announce plans for several important programs which will be built around the unity through music theme—among other things, the Educational Policies Commission has invited us to dramatize in music and pageantry their latest publication, "The Education of Free Men in a Democracy." This should afford a timely demonstration that music educators understand that music must serve the general purposes of education. It is anticipated that the first presentation of this pageant will be at the biennial meeting of the Conference in Milwaukee, March 28 to April 2, 1942, a meeting which will effect an impressive massed climax to the many-faceted crescendo of the nation-wide marching song of music educators—American Unity Through Music.

### American Education Week

ALL MUSIC EDUCATORS will be alert to share with their colleagues in preparing and carrying out plans for the twenty-first annual observance of American Education Week, November 9-15, 1941. This year's highly appropriate theme, as announced by the National Education Association, is "Education for a Strong America." This theme and that of the Music Educators National Conference and its associated and cooperating organizations—American Unity Through Music—together suggest significant implications in point of philosophy and special activities. Specific elements of the unity theme are indicated in the schedule of daily topics proclaimed by the N.E.A. for the observance of the week:

Sunday, Nov. 9.....*Seeking World Order*  
Monday, Nov. 10.....*Building Physical Fitness*  
Tuesday, Nov. 11.....*Strengthening National Morale*  
Wednesday, Nov. 12.....*Improving Economic Wellbeing*  
Thursday, Nov. 13.....*Safeguarding School Support*  
Friday, Nov. 14.....*Learning the Ways of Democracy*  
Saturday, Nov. 15.....*Enriching Family Life*

"If the schools are to be safeguarded in a period when taxes and the cost of living are skyrocketing," says a recent release from N.E.A. headquarters, "it is vitally important that every opportunity to interpret the work of the schools be utilized. This hour in our national life is critical. Effective democratic education is imperative if we are to meet the issues of our time as a free nation. This message must be taken to all the people for consideration and action."

Music teachers and directors who are interested in supplying special contributions to their local programs during Education Week may well review the suggestions in the first report of the Committee on American Unity Through Music. This report will be found in the March-April issue of the JOURNAL. (Folder reprints may be obtained by addressing the Music Educators National Conference, 64 East Jackson Blvd., Chicago.)

The National Education Association offers to teach-

ers packets of material specially prepared for various school levels. Each packet contains classroom supplies of posters, leaflets, and stickers; a thirty-two page manual; a folder for the Sunday observance; and other items. This material is graded for kindergarten-primary grades, elementary grades (4, 5, and 6), junior high school, and high school. In addition, the N.E.A. is prepared to supply two musical plays written especially for the occasion by Jean Byers, one for high school use and one for elementary school. For complete information and prices regarding any of this material, address the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C.

### Showmanship

AT A MEETING of music educators held recently, a criticism of public school radio performances was voiced by an official of a broadcasting station. He felt that showmanship was lacking, and recommended a type of presentation which would interest the general radio listening public. Perhaps he meant only that school music performances were dull and needed finish and style. The use of the word *showmanship*, however, is symptomatic of a conception of public school music which is dangerous to the profession.

A showman is one who exhibits a show. Showmanship can be defined as the technique of exhibiting that which is designed to attract attention quickly or to impress by striking or unique methods. In the entertainment field or "show business" commercial success is the desired end, and the ability to center public attention on oneself is of paramount importance. Press agents draw large salaries for their ability to make the public conscious of their employers. No stunt is too bizarre to enlist their efforts.

There are evidences that music education is becoming infected. A music magazine carried a story recently of an appreciation concert in a southwest city at which the Haydn *Surprise Symphony* was played. At the "surprise" chord, a character appearing from the wings "conked" another, probably to accentuate the surprise theme. Another news item tells of a band which puts on a "real show" with four twirlers, fifteen flag swingers, a drum major, and three flag bearers. The writer hesitates to put ideas into receptive skulls, but why not a dozen Swiss-uniformed yodelers using six-foot megaphones in the school colors and a slow strip-tease to Liszt's *Liebestraum*?

We all revel in the approval of our fellow men and it is but natural that after acquiring a reputation for showmanship, one must think of bigger and better shows to sustain that reputation. Inevitably music is selected with an eye primarily to novelty and excitement; performances must be tricky and spine-tingling; pupils must be made to fit the project; the public must be made aware of the master mind behind these sparkling successes; it must learn that the clever fellow can also compose and arrange arresting music and find ways to force a place for his creations on programs of mass performance. In short, "oomph" dominates the program.

This is not an argument for dull, heavy, badly arranged programs; nor does it deny that there is an obligation to assist in student activities, athletic and otherwise. A dog's tail serves several useful purposes; wagging the dog is not among them.

Music Educators Journal

There is needed a reaffirmation of faith in the power of music, *per se*, to interest, move, thrill, entertain and unite people. It has been doing this for centuries without benefit of fanfare. It still does so when competence and sincerity combine in its performance. We recognize such performances by certain distinguishing marks:

A modest, self-effacing attitude on the part of the director.

The use of the best music within the capabilities of the performing group.

An avoidance of such numbers as require instrumentation, vocal ability or sonority not possessed by the organization.

Program building which carefully considers contrast, variety, climax, time element and audience comprehension.

Interpretation characterized by integrity, taste and devotion to the composer's intentions.

An attitude by the participants showing an awareness of the dignity of art and of their responsibility as its interpreters without sacrificing spontaneity.

CHARLES M. DENNIS

### George Fischer

IN THE DEATH of George Fischer, the music world suffered a great loss. The son of Joseph Fischer, who founded the publishing house of J. Fischer & Brother in 1864, George Fischer has been active in the firm since 1901, president since 1906. He died August 23 at his summer home on Fire Island, New York, and was buried at Gate of Heaven Cemetery, Valhalla, New York. His wife and four children survive. Two of his sons, Joseph and Gene, have followed him in the business, and his brother, Carl T. Fischer, for many years treasurer, now is active head of the firm.

One of the outstanding music editors in the country, a leading authority on Catholic music, an organist and accompanist of marked ability, George Fischer made for himself a permanent place among the great figures in the field of music, loved by thousands for his kindness and thoughtfulness. If he had a hobby at all, it was to aid and support American composers. In his long publishing experience, he has done perhaps as much for native composers as has any other person of his generation. During his life he held many posts of honor and responsibility in business, professional, and religious organizations. His interest in, and support of, the Music Educators National Conference and its activities were unfailing, and his counsels were always sympathetic, understanding and wise. We shall miss George Fischer.

C. V. B.

### Music Teachers National Association

IN MINNEAPOLIS, DECEMBER 27-29, 1941, the Music Teachers National Association will convene for the annual meeting of its sixty-fifth year. Headquarters will be at the Hotel Nicollet. Following the usual custom, the National Association of Schools of Music will meet in conjunction with the M.T.N.A. President Glen Haydon of the latter organization is conferring with President Howard Hanson of the N.A.S.M. on plans of particular and timely significance. "American Unity Through Music" will be the convention theme.

### We Salute You, Alice Inskeep!

TO THE DEEP REGRET of her whole community, Miss Alice C. Inskeep has resigned from her position as director of music in the public schools of Cedar Rapids, Iowa. Music educators throughout the country will miss her from their ranks.

Miss Inskeep has long been known as an outstanding figure in the field of public school music. No city of moderate size has surpassed the musical achievements long conspicuous in Cedar Rapids. Miss Inskeep has been not only a master teacher, but an organizer of unusual power and judgment. She has chosen her assisting forces with the keenest discernment and understanding, and in ability, loyalty, and coöperative spirit they have exemplified her effective administrative abilities.

One of the M.E.N.C. Yearbooks has this to say of her:

The success of the music in the vocal department is due in great measure to the departmental plan of music instruction in the intermediate grades. This plan gives a splendid future for the junior high school work, and it is in its junior high music work that Cedar Rapids schools have received such favorable publicity. It was during Miss Inskeep's supervision in Cedar Rapids that the instrumental classes in the schools were launched and today there is a splendid working organization of about sixteen or seventeen hundred students playing instruments. It was in Cedar Rapids that the constitution was formed for the Iowa High School Music Contest work. Cedar Rapids has repeatedly been State winner, and sometimes National winner both in vocal and in orchestra.

Early in her career Miss Inskeep was a grade teacher in the Ottumwa public schools. This was at the time when Dr. Frances Elliott Clark was supervisor of music there—and together they went to Keokuk in 1907 to attend the meeting out of which the Music Educators National Conference developed. Miss Inskeep was not only one of the founders of the Conference; she was also one of the original members of the Music Education Research Council, holding office for more than ten years. It was while she served on the Council that the first National Course of Study was compiled.

Miss Inskeep's long career as a teacher of teachers deserves special emphasis among her distinguished services to the cause of music education. At Coe College and at the American Institute of Normal Methods, thousands of music teachers received from her the guidance and inspiration that molded their entire careers. Miss Inskeep was essentially an inspiring instructor, in the best sense of that adjective. Her spirit soared, but her feet remained firmly on the ground.

One reason for the extraordinary success of Miss Inskeep's work is her insistence that music in the public schools shall first of all contribute to the social and artistic life and spirit of the whole community. Her influence not only has been felt on every public occasion, but also has reached out into the homes and churches. Everybody in Cedar Rapids knows and loves Miss Inskeep, and her name is synonymous with good music.

No word regarding Alice Inskeep would be complete if it failed to emphasize her jovial, enthusiastic, and sympathetic personality. She is invariably "good company"—a jolly comrade in good times, a loyal friend in times of trouble or distress. As teacher, musician, and administrator, she stands among the leaders in her field. As a radiant personality, she stands among the elect of all fields.

OSBOURNE MCCONATHY



# First Public School Music Teacher

H. VICTOR PERKINS

Instrumental Music Instructor, Bay Village (Ohio) Schools

LOWELL MASON, America's first public school music teacher, was born January 8, 1792, in Medfield, Massachusetts, the son of Johnson and Catherine Hartshorn Mason. His distinguished American ancestry extended back seven generations to Robert Mason, born in 1590, a member of the Puritan emigration to Salem in 1630 under John Winthrop. Barachias Mason, Lowell's grandfather, a graduate of Harvard College, was a schoolmaster, a singing-school teacher, and a selectman of the town for several years. Mason's father was a manufacturer of straw goods by profession, but his versatile talents enabled him to become a good cellist, an army officer, and a member of the state legislature. It is evident that the Masons contributed much to the social and cultural life of early New England.

Lowell Mason appears to have had little opportunity for education during his youth, but he did show an intense interest in music at a very early age. This interest was encouraged by his parents, but they did not wish him to make music his profession. This early musical interest found expression in his desire to play every sort of musical instrument that came into his hands. He was familiar with the organ, violin, violoncello, flute, and clarinet, particularly. While still a youth he led the Medfield band, playing clarinet. Certainly he must have had a flair for concertizing, for it is said that the people of Medfield would congregate around the meeting house steps on summer evenings to listen to him perform on the flute and clarinet. He began teaching singing schools while still a boy, directing the church choir at the age of sixteen and writing an anthem for his choir which was sung at the ordination of a local minister.

Young Mason enjoyed the many musical experiences in his native Medfield, but working with his father in the manufacture of straw hats soon lost its appeal. At the age of twenty, young Lowell, with two other men, left Medfield for Savannah, Georgia, traveling the distance by poste chaise at a cost of ninety-seven dollars. In Savannah he worked as a bank clerk for the next fourteen years of his life, at the same time teaching singing, directing church choirs, and playing the organ. While there he became greatly interested in Sunday school teaching and was for many years the superintendent of a large Sunday school—at that time the only

one in the city—whose membership included several denominations. This interest in, and experience with, children was an important influence in his growing desire to teach them to sing and enjoy music. For seven years he was organist of the Independent Presbyterian Church in Savannah, and just before he left in 1826 he was one of four who asked for dismission in order to form the First Presbyterian Church of that city.

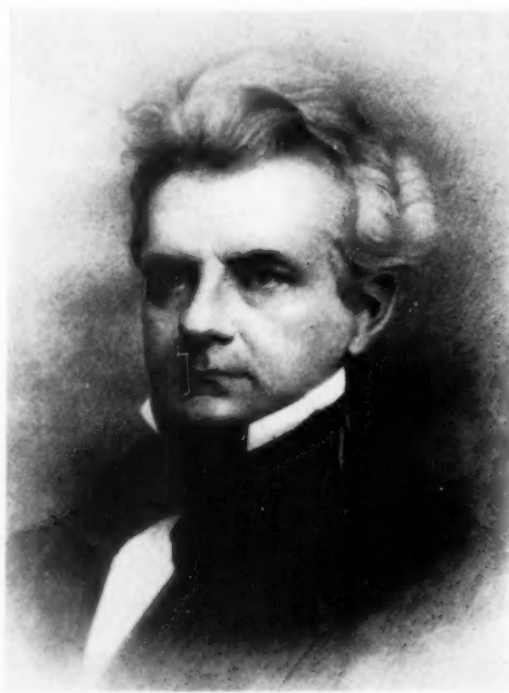
During this period he studied music theory with F. L. Abel and gained enough proficiency to do some composing. His first work embodied a compilation of psalm tunes based on Gardiner's *Sacred Praise*, many of them extracts from works of Haydn, Mozart, and Beethoven, along with a few of his own original hymn tunes. The bulky manuscript was rejected by publishers in Philadelphia and Boston, but W. W. Goodrich, a friend who had come to Savannah from Boston to install an organ, urged him to submit it to the Handel and Haydn Society of Boston. Dr. G. K. Jackson, organist of the Society and one of the severest music critics in Boston, reviewed the manuscript and most heartily approved of it.

Enlarged by a few of Jackson's own compositions, it was published in 1822 as the *Boston Handel and Haydn Society's Collection of Church Music*. Mason's name was omitted from the publication at his own request. J. H. Hall in his *Biography of Gospel Song and Hymn Writers* quotes Mason as saying:

"I was then a bank clerk in Savannah, and did not wish to be known as a musical man, as I had not the least thought of making music a profession."

The work went through eighteen editions, a phenomenal number for that day, and earned an estimated thirty thousand dollars for the Society and almost an equal amount for Mason. After the success of the *Collection* was assured and Mason had turned definitely to a musical career, his name appeared as the editor of the work.

About this time Deacon Palmer from Lyman Beecher's church heard Mason's choir sing in Savannah and urged the young organist-composer to come to Boston, where Beecher was in despair over his choir. He was invited to take charge of the music in three Boston churches successively, at a guaranteed annual salary of two thousand dollars, an income better than that of many college presidents of the period. He accepted the offer and



LOWELL MASON



## Lowell Mason Sesquicentennial

THE 150th anniversary of the birth of Lowell Mason will be celebrated January 8, 1942. Tentative plans for the observance, in which the Music Educators National Conference will cooperate with the Hymn Society of America, include requesting every school in the country to sing Mason songs on the anniversary and also asking the churches to sing Mason hymns on the Sunday preceding. In this nation-wide observance, various organizations have already enlisted, or are expected to join forces—among them the Federal Council of Churches, the National Christian Endeavor Society, Y.M.C.A.'s, Y.W.C.A.'s, etc.

A significant feature of the observance will be the unveiling of a memorial tablet in the cemetery where Lowell Mason is buried, with an accompanying vesper service in a nearby church where Mason played the organ for many years. In this connection, probably very few among our thousands of music teachers are aware that Lowell Mason is buried in Rosedale Cemetery, East Orange-Montclair, New Jersey. Fewer still realize that the tomb bears no reference to Mason's great service to music education nor to his inestimable contribution to church music. The simple, dignified monument placed in the large and well-cared-for lot bears only the dates 1792-1872.

When these facts became known a few years ago a committee (Arthur Ward, Osbourne McConathy, Charles Miller) was appointed to investigate and report. Various meetings of the committee have been held; Rosedale Cemetery was visited and photographs were made of the lot and the monument. The Mason family was consulted and graciously subscribed to the plan which, as it now stands, is to set a bronze plaque bearing a suitable inscription, in the top of the monument.

The method of obtaining contributions to defray the cost of the memorial tablet is yet to be determined, as are definite plans regarding the details of the anniversary observance. A consultation has been held with Henry Mason, grandson and biographer of Lowell Mason, and a visit has been made to the birthplace at Medfield, Massachusetts, by the writer. Conferences have been held with the Hymn Society of America and with the various interested persons who have cooperated with the committee, and as a result of further meetings now in progress it is expected that a definite plan approved by all will be presented at the meeting of the Board of Directors of the Music Educators National Conference in Chicago, October 10-12. Further particulars will, therefore, be given in the next issue of the JOURNAL.

FRANCES ELLIOTT CLARK,  
President, M.E.N.C. Founders Association.

moved with his family to Boston in 1826, taking charge of the music for the Hanover Green Church, the Park Street Church, and the Bowdoin Street Church of Lyman Beecher. In 1827 Mason became president and conductor of the Boston Handel and Haydn Society. Within three weeks after he was elected president, he persuaded the trustees to hire a room with a piano, so that he could teach and coach the singers and soloists of the Society who needed instruction. The Society found in him the qualities of an able teacher and strict disciplinarian.

In 1832 Mason refused reelection because of his desire to give undivided attention to the establishment of music teaching in the public schools. Previous to this, in 1829, he had studied the methods formulated from the Pestalozzian principles of teaching which William C. Woodbridge, author of school geographies and editor of the *American Annals of Education and Instruction*, had brought back from Europe. These Pestalozzian principles as applied to music teaching were first introduced in America by Woodbridge at a Boston teachers' meeting in 1830, in an address entitled "Vocal Music as a Branch of Common Education." The far-reaching importance of the Pestalozzian principles was successfully demonstrated by the outstanding performance of Mason's juvenile choirs at this address. Our present day observation song method is a direct application of the Pestalozzian principles that were first introduced to America in that historic address.

This resulted in the founding of the Boston Academy of Music in 1832 by a group of citizens including Mason, Woodbridge, George J. Webb, and Samuel A. Eliot, father of Harvard's illustrious president of a succeeding generation. The main purposes of the Academy were to teach music to both adults and children in classes taught by Professors Mason and Webb, and especially to promote the introduction of music into the public

schools. In addition to teaching singing to classes of adults and children in the basement of Bowdoin Street Church and the chapel of old South Church, Mason and Webb organized classes in various private schools and academies in the Boston area—even extending their successful efforts to the inmates of the Asylum for the Blind! Fifteen hundred students were enrolled in the classes of the Academy during the first year, and the institution continued to play an important part in the musical life of Boston until 1847, when its main mission had been fulfilled. Mason's *Manual of the Boston Academy of Music* was published in 1834 and soon became the foremost pedagogical method of the period, being commonly referred to as the "singing master's handbook."

The year 1837 marks the crowning achievement of Lowell Mason's life, for it was at the end of this year that "systematic instruction in vocal music" in the Boston public schools was approved by the Boston school committee. This was not accomplished, however, until successive petitions had forced the school committee to study the situation and report favorably on the plan. Meanwhile, Lowell Mason had taught music gratuitously for one year in the Hawes School of South Boston because the city council had failed to furnish the necessary funds. It was his introduction of music into the public schools which, more than any other achievement, makes Mason's work of the greatest historical importance. He taught and supervised the teaching of vocal music until 1841, when he resigned to devote his whole time to the teaching and conducting of musical conventions throughout the country.

The pressing need for teachers of music to spread the cause of music education had led Lowell Mason, beginning in 1834, to take an active part in the formation and teaching of musical conventions and teachers' institutes. These conventions and institutes usually

lasted from four to six days and consisted at first of teaching by rote those who came, after which they, in turn, went home and taught others. The later conventions, however, included lectures on methods of teaching, open discussions of problems, and classes in the study of psalmody, harmony, and voice culture. Mason and his co-worker, Webb, succeeded in establishing a great many annual conventions, first in New England and later throughout New York state and as far west as Cleveland. In Rochester, New York, Mason conducted choruses of five hundred singers, many of whom had traveled a hundred miles or more in order to participate. It was left to his fellow workers and pupils to spread the convention work to the towns farther south and west. In 1838 one hundred and thirty-four persons from ten states attended the National Musical Convention in Boston, and by 1849 the attendance had grown to more than a thousand.

In 1851 Mason moved to New York City to live with his sons, Daniel Gregory and Lowell, Jr., who were in the publishing business. Mason had made his first trip to Europe in 1837, to study the Pestalozzian methods of teaching music. He followed this with a second trip in 1852-53, in the course of which he heard the best musical artists, choirs, and orchestras in Europe. By this time he was a well-known authority on church music and singing, so that his lectures on these subjects drew large audiences wherever he spoke. His book, *Musical Letters from Abroad* (1853), tells of his experiences in Europe and contains many of his ideas on singing and choir directing. Upon his return, Mason joined George F. Root and William Bradbury in New York City in conducting one of the first successful large teachers' institutes.

[Mason had married Abigail Gregory of Westboro, Massachusetts, in 1817. It is significant to note that his four sons followed in their illustrious father's footsteps by playing important rôles in the musical life of America throughout the succeeding generation. The two eldest, Daniel Gregory and Lowell, Jr., founded the publishing house of Mason Brothers, while William, who studied with Liszt at Weimar, was a well-known concert pianist and teacher. Lowell Junior also joined with his other brother, Henry, in founding the firm of Mason and Hamlin Organs, which has since become the Mason and Hamlin Piano Company. The Mason tradition has been carried on to the present day by two grandsons: Henry Lowell Mason, retired president of the piano company, lives in Boston, and his brother, Daniel Gregory, is the eminent music critic, editor, and composer.]

MARK YOUR CALENDAR

**March 28-April 2, 1942**

MILWAUKEE, WISCONSIN

Biennial Meeting of the  
Music Educators National Conference  
and associated organizations

HEADQUARTERS: HOTEL SCHROEDER

In 1852, on his second European visit, Mason bought the music library of Johann Rinck, a German organist. He spent much of his time during his later years adding to this collection. At his death, the library, containing eight thousand volumes of printed music, several hundred manuscripts, seven hundred volumes of hymnology, and several rare sixteenth and seventeenth century works on music theory, was given to Yale University.

Mason's later life was enriched by many well-deserved honors. In 1855 New York University honored him with the first Doctor of Music degree ever granted in America. From 1854 until his death in 1872, Lowell Mason lived in Orange, New Jersey, at his home called "Silverspring." His declining years were spent in further teaching at teachers' conventions and institutes and in compiling song books. His last contribution was made in 1871, in collaboration with Theodore F. Seward, in the publishing of *The Pestalozzian Music Teacher*, an exposition of the Pestalozzian principles in music teaching. Mason died at "Silver-spring" on August 11, 1872, having attained the age of eighty.

Mason's life was productive in a large field of endeavor. Besides his now-historic contributions to music education, he edited and compiled more than thirty volumes of hymns, school songs, anthems, and glees. His simple, yet endearing hymn tunes soon superseded the superficial "fuguing tunes" of Billings and succeeded in encouraging more active congregational singing. His inspiring work in composing and editing hymn tunes and in developing choral singing has earned him the title "Father of American Church Music." His most famous hymns that we sing today are "From Greenland's Icy Mountains," "Nearer My God to Thee," and "My Faith Looks Up to Thee." Charles and Mary Beard give admirable recognition to his work in their book, *The Rise of American Civilization*:

As a compiler of church music, an organizer of choral societies, a partner in an organ factory, an originator of conventions for the training of music instructors in the public schools, Mason impressed himself indelibly on the Democracy of his time.

To this long list of achievements one must add his dynamic personality and ability as a teacher. These attributes were not only responsible for the success of music education in America, but they form an ideal and standard of achievement for every educator. The eminent Horace Mann had such admiration for Mason's teaching ability that he is quoted as saying that he would walk fifty miles to see and hear Lowell Mason teach, if he could not otherwise have that advantage.

As music educators, we must look beyond this distinguished list of attainments for the greatest implications of Mason's work. Not only did he found a profession, but more important still he brought music into the lives of the common people. Our schools with their *a cappella* choirs and well-trained choruses, our excellent bands and orchestras—indeed, even the singing housewife and whistling factory worker—are a monument to the universality of his great work. Lowell Mason, more than any other, stands in history as a key factor in the eventual fulfillment of the ideal expressed in Walt Whitman's famous words, "I hear America singing."



# Are You a Good Risk?

ENNIS DAVIS

IF SOMEONE should suddenly suggest that another teacher might better fill your job, or that your job might as well be abolished, just how would you stand with the people of your school system and your community? Would you be doubtful of their support? Or, could you go ahead with reasonable assurance that your tenure would be secure and that music education would continue as a part of school and community life?

These questions have confronted many music teachers, both competent and incompetent, in the past, and they bid well to give concern to an even greater number in the future, unless something little short of a miracle eases the tax problems of the people of this nation. People are going to become increasingly conscious and critical of their local expenditures, as state and federal taxes mount. "Non-defense" expenditures will be scrutinized as never before. Taxpayers will rebel against these expenditures unless they are certain that they are getting their money's worth—and even then there will be some complaints.

Now before this critical stage is reached, would it not be well for us to scrutinize ourselves and our work, with a view to evaluating our strength and weakness, so that we can be on the alert and ready for action in case someone starts out after us and our jobs?

Practical talk? Yes, decidedly so. Practical, pragmatic, personal, and protective—and you may add "professional," too, because professional implications are an integral part of the question at hand. If an individual has excellent standing in his school and community, the chances are that he has taken good care of his professional requirements of being a good musician and a good teacher. But it doesn't necessarily follow that a good musician and a good teacher is certain to have excellent standing in his community. By that I mean that a competent musician who is a sincere and even skillful teacher may have neglected many important and sometimes "non-musical" obligations which have direct bearing upon the continuation of his job and his continuation in that job.

There is no suggestion here that music education fares better in the hands of a master politician who is adept at publicity and back-slapping but indifferent to musical and educational standards. It is assumed that the reader is a sincere and competent musician; that he has a thoroughly professional attitude toward his work; and that good music and good teaching are fundamental parts of his program.

Following are twenty points of inquiry. You will think of others. You will not agree with some of those presented here. That is not important. It is more important that you formulate a list of your own and check yourself against it *now*—objectively, honestly, and mercifully; don't wait until you are in trouble.

Let's imagine for the moment that there is an insurance company that will issue a policy insuring the continuation of your job and your tenure. Certainly such a firm would not issue a policy to you without

making an investigation. Let's suppose that the examiner were to ask you these questions. *Would you be a good risk?*

(1) What tangible recorded material can you immediately produce to show that you do have a planned program which is deserving of support and continuation? Do you have a recent and up-to-date course of study, or any similar document, which shows conclusively that you are doing some real planning on the basis of actual conditions in your schools? I certainly do not refer here to one of those time-worn collections of unheeded generalities which a local committee some years ago formed into a "Course of Study" largely by lifting beautiful statements of objectives from other "Courses of Study" imported from other school systems which had appointed committees, which, in turn, had lifted still other "Courses of Study." No, I mean a vital current statement of your policies and intentions as applied to *your own schools*. Do you have such material in printed or mimeographed form, so that you can take a copy to any interested person and say: "There, Mr. Blank, is a story of what our music program has done, is doing, and hopes to do in the future."

This document may be brief and concise or it may be more elaborate and include detailed teaching procedures. The important thing is that it must be up-to-date and based upon *present* conditions. It should be an honest basis for *this* year's work, with indications for the future.

(2) Do you keep a carefully recorded schedule which you can produce at any moment to show to some inquisitive taxpayer who might wonder "just what you do with all your time?" You may be certain that all your time is well spent and accounted for, but do you have a *written* schedule, in good form, that will be convincing to anyone who wishes to examine it? It is a comforting thing to have around.

(3) Have you prepared any statistics relative to the number of pupils who are reached by your work? What is your per capita cost of music education, and how does it compare with the per capita cost of other departments of instruction in your school system? How does your pupil load compare with that of other teachers? At this point a warning of "bad weather ahead" may be issued to those instructors who spend too great a portion of their time with small groups—particularly in the instance of certain types of high school classes.

(4) Do you have immediately at hand a summary of your organizations and their activities: the number of members, numbers of rehearsals involved, a record of their appearances in school and community, a record of their earnings, etc.? If your organizations are really active, this summary can be very impressive when you are contending for the worth of your music program. Don't depend upon memory and conversation. Keep a written record.

(5) How many of your present and former choral organization members are now church choir members in your community? Don't ever forget that the unified support of churches and their pastors is a very important item in most communities.

(6) How many of your former band, orchestra, or chorus members are now active in community organizations, either amateur or professional? We talk a lot about music being a great thing for the enrichment of adult life. Just how does it really work in your community? Can you present a good case for it?

(7) How many of your former band, orchestra, or chorus members are now active in musical organizations in the colleges they are attending? Can you assure parents (on the basis of the records of your former pupils) that music training will be of value to their children in college life?

(8) How many community organizations (service clubs, Y.M.C.A., Boy Scouts, etc.) can you depend upon for positive and active support in a discussion at a board of education meeting or a budget hearing?

(9) How many influential individual citizens are willing to stand up in open meeting and fight for you and your job? Don't deceive yourself on this point. Sit down and actually make a list and see what it looks like. If it doesn't look good, something's wrong somewhere, and you'd better investigate.

(10) What are your relations with the local press? When



you do something particularly worth-while, is there someone on the staff who will see to it that it receives proper mention?

(11) How is your "professional" record? Do you maintain memberships in the National Education Association and its Department of Music, the Music Educators National Conference; in your state association, and in local professional groups? Have you any record of active service, such as officerships and committee memberships? Do you attend at least a reasonable number of professional meetings? Have you found ways to be active in them? Do your school and community see any evidence of professional advancement because of your attendance at such meetings—or do they look upon your trips as mere pleasure jaunts? Many citizens are impressed by such activities and believe that they are indicative of personal worth and progress.

(12) How are your relations with the members of the board of education? Have you been able to establish satisfactory professional and personal contacts with them? Do they seem interested in you and your work? If not, why not?

(13) How are you regarded by the administrative officers of your school system? Is your superintendent glad to see you come to his office, or does his attitude indicate that he thinks he has another problem on his hands every time he sees you in his doorway? Is he in sympathy with your work, and does he back you up in it? If not, why not? Don't forget that most administrators are practical people too. They know that successful programs of music, art, physical education, social science, or anything else *contribute to their own prestige*. So the chances are that they will be behind you, if you are putting your work across. Of course there are weak, incompetent, and prejudiced administrators in this world, too. Maybe you are associated with one of them. But don't dodge or skip this important question simply by asserting that your administrative superior has a grudge against you and "just doesn't like music." Better look a little deeper and see what you can find.

(14) How do principals and other teachers view your work? Are you considered generally efficient and cooperative, or does your lack of planning and cooperation play havoc with other people's work and arouse antagonism? Will the principals and teachers come out in active support of you and your work—or would it suit them just as well if both you and your job were abolished? Would they miss you, if you were not there?

(15) How about your own training and study? What have you learned recently about music, music pedagogy, and education

in general? What courses have you taken? Why? With what leaders have you recently studied? In what lines are you weakest? If, for instance, you don't know much about double-reeds what do you expect to do about it within the next year? Do you take courses to refresh your mind and learn something new—or simply to earn credits and insure certification?

(16) Are you an active force in the *whole* life of the school? In every school system there are always *some* teachers who are leaders in the life of the school and the community, regardless of what subjects they teach. Are you one of these, or do you stay segregated in your "music corner"?

(17) What do you know about community and school government and finances? You see your salary check once a month. Where does that money really come from? Is your community paying more or less than it can afford for education? Why? Citizens are many times annoyed by public employees who rant and rave about their own salaries but who know little or nothing about the larger aspects of financial planning and the assets of the community.

(18) How is your own financial standing in your community? Do you have a record for running bills and being in debt? Are you involved in repeated borrowings from other teachers? Do you maintain enough of a bank account to show some evidence of management and planning?

(19) Are your business problems handled with efficiency? Do you know how to handle money (concert receipts, collections for instruments and music, etc.) in such a way that no word of suspicion will ever be directed toward you? Can you provide intelligent figures for budget estimates? Can you justify your requests for purchases? Can you purchase supplies and equipment with judgment and efficiency?

(20) Do you have any sources of income about which there might be any question or suspicion? Are you involved in any transactions which you do not wish to have the people of your community know about? Beware of any dealings which include details that must be kept "dark!"

If you rate well on all these questions, congratulations! You are a good risk. If your rating is low—or spotty—well, what next?

### The Competition-Festivals

FROM time to time the JOURNAL has published interesting discussions and reports dealing with various phases of the school music competition-festivals movement. Most of these articles have been based on the experiences of the writers and therefore have reflected varying opinions, depending upon the status of the movement in the authors' respective areas. In reviewing these articles, one perhaps is impressed most by the fact that the contest movement has developed so rapidly in most areas and so slowly in others that there is necessarily considerable variance in procedures, educational objectives, and attainments, as well as in school and community support.

A point for comment in this connection is the frequent recurrence, in various states and municipalities, of the claim to having the "first established," the "oldest," or the "largest" school music contest. Records seem to be somewhat at odds with many of these self-awarded honors; nevertheless, it is a fact that there are several states or communities which can justify claims to having originated inter-school music contests, since in a number of instances this type of project developed spontaneously and simultaneously.

In this period when so many different areas have developed contests by the bootstrap method, it is not surprising that in widely separated areas similar developments have followed, often with similar experiences resulting from the experimental or trial-and-error proc-

esses necessarily invoked in pioneer enterprises. Almost simultaneously in various parts of the country sight reading tests were introduced in a small way before they were made a requirement in the National School Music Competition-Festivals. This year, again without conference or discussion, tests in technique and fundamentals have been introduced almost concurrently in various parts of the country, to serve as an additional educational gauge to that provided by concert performance and sight reading.

Perhaps the reader will find that the recent developments in the North Carolina contest-festival program, as described in the current article by Grace Van Dyke More, are not dissimilar to procedures introduced or projected in other states. Whether or not this is true, the fact remains that the school music competition-festival movement has been an outstanding example of the progressiveness of modern music educators. Having introduced the contest-festival in the first place for the purpose of providing a standard of measurement and an incentive to achievement, music educators have constantly striven to increase the effectiveness of this device as a means of raising teaching and performance standards. At the same time there has been a broadening of the entire activity to the goal of securing therefrom the greatest possible value at minimum cost in so far as money, school time, and conflict with school programs are concerned.

# Our Anemic Army Bands

DEAN E. DOUGLASS

*President, Southwestern Music Educators Conference*

"A MODERN Rip Van Winkle, awakening today after twenty years of slumber, no doubt would find music in our schools one of the sources of his wonderment. If the last music the old fellow heard before he sank into oblivion was the enthusiastic and unrestrained harmony of the home-town band, imagine his amazement if, upon his return to consciousness, there should fall on his ears the blended nation-wide school music chorus of tens of thousands of instruments and youthful voices. Probably the somnolent Rip would think he was still dreaming! But if he should wake up near an army band, he wouldn't realize he'd been asleep. He would think he was hearing the same old home-town band!"

So said one of our nationally-known band leaders, and he had no thought of being flippant or funny or disrespectful to anyone. He was simply sad and discouraged. For the discussion pertained to the present status of music education in comparison with the sorry situation facing the faithful musicians who are trying to provide adequate music for the men in the training camps. Investigation of this situation can only be depressing to the music educator who is seriously concerned about the extension of the American Unity Through Music theme into every realm of our national life. Conversation with musicians in our military service brings the realization that these men are fully aware of the seriousness of their predicament—and will need our help if they are going to be able to do anything about it. What is written here is largely a summary of the deductions made from such conversation.



From the great reservoir of well-educated and musically trained musicians turned out by our schools and colleges in recent years, large numbers of young Americans are being drawn into the army. The majority would eagerly accept an assignment to serve in a musical capacity, but when they consider the musical resources afforded by army bands, in comparison to those of the bands and orchestras of their school days, and when they become aware of the limitations of promotion, far too many decide to bury their musical identities and cast their lot in the line, where intelligence, education, and application may serve to raise them above the level of the common soldier.

Indeed, the standard-size regimental band presents a pathetic picture to youngsters who have played in high school, university, and college bands with symphonic instrumentation, and from sixty to more than one hundred players. The spectacle of twenty-eight regular bandsmen, plus a few attached men, valiantly striving to furnish music for a regiment of three thousand marching men could scarcely stimulate a desire upon the part of the musical youth of America to become army bandsmen. Conscientious, patriotic, and professionally qualified men within and without the army have endeavored to prevail upon those in authority to permit our regi-

mental bands to be increased to a reasonable size and to create a position of dignity for the band leader, and, in addition, to establish administrative regulations which would insure the bandsmen against indignities ranging from the performance of the most menial tasks to common labor, prison guard duty, and messenger service. These efforts have been supported by many organized groups in the music field, including the Music Educators National Conference and the National School Band, Orchestra and Vocal Associations, but thus far all pleas have fallen on deaf ears.

Whatever the reason for denying bands and bandsmen consideration, it is quite evident that the authorities fail to realize—if indeed they care much about it—that they cannot expect good results from the army band whose members are in an unhappy mental condition. They apparently do not appreciate how incompatible with the spirit and sensitive musicianship of the bandsman is harsh and unsympathetic treatment. But the musician entering the army does understand, and rather than undergo the demoralizing effect and ignominy of such treatment as a bandsman, the young soldier decides to carry a rifle or man a machine gun, instead.

This great nation of ours is entitled to the best army bands in the world. Our young musicians are entitled to become members of bands worthy of their ability. And here we have a deadlock. The profession and art of music are degraded by the inferior quality of our army bands to the extent that when comparisons are made with the military bands of other nations, we are the laughing stock of the world. It is not funny to us.

It would seem that music educators and the parents of former or present-day school musicians, and all citizens who appreciate the significance of the American Unity Through Music theme should make it their business to investigate the conditions pertaining to our army bands. Then, with facts in hand, let us unite in demanding an intelligent and practical attitude on the part of those in high authority, first, in order that the regimental bands of the United States may become objects of just pride and deserving of universal respect, second, that at the same time they may provide worthy opportunities for our young men whose training and experience qualify them to enlist for service to our country through music.



A nation survives as the result of the attitudes and ideals of its people. At the very time when the morale of the army and the body politic of America is questioned in blazoned headlines, it is in terms of moral and emotional stability that the high school bands of America are speaking to thousands of communities throughout the land. We *know* what such well-manned, powerful band units could do for our sons and our neighbors' sons in the army. If we believe in the philosophy upon which our music education program is founded, *is it not up to us to do something about it?*



# The North Carolina Contest-Festivals

GRACE VAN DYKE MORE

*Head of the Music Education Department, Woman's College, University of North Carolina*

IF I were asked the question, "Are high school music contests worth-while?" I should have to answer, "It all depends upon the contest."

If a high school music contest is so planned and administered that each high school group participating feels that it must win at all costs; if there is bitter rivalry between schools; if there is humiliation and bitterness in store for the students and teachers who return home without prizes or cups; if a teacher's job is endangered if his groups do not win; in other words—if winning is the great objective held before the eyes of teachers and students, then that contest is a very bad thing to have in the public schools.

On the other hand, if a high school music contest is so planned and administered that the performance of each high school group is carefully evaluated in such a way that the group can see its own improvement or its weakness; if the students are encouraged to learn from other groups and from the comments of the adjudicator; if the teachers are given opportunities to improve their techniques through clinics and conferences with contest adjudicators or other highly competent directors; if the atmosphere is one of encouraging and learning rather than of striving and beating the other fellow; in other words—if the great objective held before the eyes of the teachers and students is "to pace each other on the road to excellence," and even to help each other along that way, then that contest is tremendously worth while.

The first-mentioned type of contest is no better than an athletic meet; the second is an educational activity, an effort to stimulate interest in good music and to raise standards of taste and performance. Doubtless, there are contests of both kinds among our forty-eight states. It is with the second kind that I am most familiar, and of which I want to write. Most of our procedure in the North Carolina Contest-Festivals is the same as in all well-directed contests, but our history is unusual, and in the last year we have stepped out in a new venture that, so far as we know, is unique in high school music contests.

A few words of our history are a necessary background for understanding our recent innovation. In 1920 there was not a band or orchestra, a glee club or chorus, or a supervisor of music in the public schools of North Carolina. In many schools a piano teacher had the privilege of teaching her private pupils and collecting her fees from them, but the schools were providing no musical training for "all the children of all the people."

There was a man, Dean Wade R. Brown of the School of Music of Woman's College of the University of North Carolina (then called North Carolina College for Women), who was much concerned about the small total of musical interest in the state. He had learned, through years of college teaching, that if the educators of the state waited till college years to build musical

tastes and interests, it was too late to do much about it. He studied the question of how to get that interest started in high school or elementary school years, and decided to do something about it.

He started by contacting all the piano teachers whom he knew, since the study of piano was the only music activity connected with the public schools. He invited each teacher to bring her best pupil to the college in the spring to take part in a music contest. The result was small: fourteen piano students came with their teachers, played, received helpful comments on their work, and went home inspired to do better work. The next year a few more teachers and pupils came, played, received their comments, and went home determined to improve their playing. In the meantime, Dr. Brown's talks with the piano teachers impelled them to go back to their schools and organize small choruses which came to the third contest and sang. Thus began the State High School Music Contest in North Carolina.

About the time of the third music contest, several city schools obtained supervisors of music, who began more extensive musical work in the high schools and also introduced regular music training in the elementary schools. In the fourth contest 249 were enrolled; in the sixth, almost a thousand; in the ninth, more than 2,800; in the 18th, almost 4,800; in the 19th, more than 5,000; and in the 20th, we stopped counting, but we know it was more than 8,000. This is evidence that a well-directed music contest stimulates interest and spreads that interest over a state.

But numbers are an inadequate medium of measurement for such a movement. They are only a part of the story. A large part of our success was due to the wise leadership and guidance of Dr. Brown and the unwavering support of his efforts by the college—not only moral support, but support in finances, in equipment, and in the time of faculty and secretarial personnel. From the beginning, the contest movement was a democratic and coöperative project: the music teachers and directors "in meeting assembled" decided each year the regulations under which that year's contest would be carried on, while Dr. Brown solicited more help and more sharing of responsibility by the teachers as fast as they were ready and willing to participate in these ways. He finally almost demanded an executive board that would have the whole responsibility under the vote of the entire group of teachers and directors. He welcomed the formation of the Bandmasters Association, which has been followed by the Orchestra Directors Association, and the Choral Directors Association. Here is revealed the amazing growth and development of music education in the schools of North Carolina in twenty-one years. Probably not many states can rival this record. Dr. Brown is now retired from the faculty, but the contest movement continues its work under the able direction of Dean H. Hugh Altvater.

It is necessary to mention a few of the specific developments that have brought us where we are, before



**A GROUP OF NORTH CAROLINA TEACHERS AND DIRECTORS**

One of the informal conferences held during the 1941 contest-festival in Greensboro, N. C. The caption accompanying the photograph failed to indicate whether the photographer's instructions or something said by Conductor Noble Cain produced the smiles—but one is entitled to his own opinion.

describing the newest and most unusual one. In 1929 the state was divided into fourteen districts, and district contests were held two weeks before the state contest. The main objective of this division was to bring the influence of the contest closer to all the schools of the state, so that the smaller schools that lacked courage to come to the state contest could participate in a contest nearer home. (It should be remembered that North Carolina is more than 500 miles long from east to west.) The plan met with enthusiastic approval in the schools, and the district contests have become more and more important. Several of them are now two-day events. In 1930 a rating system was inaugurated, similar to the Kansas system, but using five honor ratings, instead of seven. Each year has seen some change or development that has marked improvement over previous years.

In 1928, for the first time, the contest closed with a public concert given by contestants selected by the adjudicators. This sort of program was given each year until 1934, when a festival chorus of several hundred, under the direction of Hollis Dann, an adjudicator in the contest, sang a splendid program. The pupils in this chorus were from the larger schools of the state—mostly from Class A high schools (more than 600 enrollment). Their program was for mixed chorus and boys' and girls' glee clubs, and they sang numbers from the contest lists of that year. They held two rehearsals with Dr. Dann, and both pupils and teachers were enthusiastic over the experience. Each subsequent year has found such a festival chorus closing the four days of the state contest—until 1941, when the singular plan mentioned earlier was put into action.

During the seven years that we have had a festival chorus directed by an adjudicator and composed of students from the larger schools, the music work in the smaller schools has been developing in both quantity and quality. A feeling appeared and grew among the teachers in these smaller schools that they wanted festival chorus experience for their students, also, yet did not want to put them into the chorus of the more experienced pupils from the larger schools. The time had come when the numbers coming to the state contest had to be reduced, if the contest was to be managed comfortably and efficiently; it also seemed desirable to increase the importance of the district contests to take better care of the musical growth in the smaller schools of the state. For all these reasons the time was ripe for dramatic changes. In the business meeting of the Choral Directors Association in October, 1940, the plans were made which were carried to a successful conclusion in the spring of 1941. The changes affected only the choral division of the contests—all the instrumental contest plans were as of previous years.

This new plan involves two main ideas: First, all singing events in the district contests are the finals for the state; that is, at the state contest there are no singing events—chorus, glee clubs, ensembles, solos, all receive their only and final rating and judge's comments in the district contests. Second, the two days previously devoted to singing events in the state contest are devoted to rehearsals of two festival choruses under men of national reputation and wide experience, culminating in a festival concert by the two choruses. All these rehearsals are audited by the teachers of the pupils participating, by students selected by their teachers for this

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# Have You Tried an Olde Folkes' Concerte?

HARVEY L. WOODRUFF

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IF you want an unusual concert program that is distinctly American in content and manner of presentation, why not try an Olde Folkes' Concerte? It is not musically difficult to prepare, yet it adds to music both historically and intrinsically attractive the fun of play-acting and of coöperative effort. Don't protest that your audiences are too cold and unresponsive, too used to the passive enjoyment of strictly formal concerts, to participate in such a venture. The glamour of pageantry, the general informality, and the lusty good humor of the entire proceedings will "bring around" any audience, properly handled. But perhaps a word of background and explanation is in order. . . .

First, an Olde Folkes' Concerte is *not* a concert for the aged: it is a concert for everyone, young or old, given by a chorus and soloists attired in the costumes of early New England forebears and singing the songs of that period. In this they may be assisted by instrumentalists in similar garb, and by the unsuspecting audience. That, to be sure, is the general idea. Alterations may always be made, within reason, to adapt it to your particular situation.

The first public concert of this type was given in 1855 at Reading, Massachusetts, under the direction of Robert Kemp, who, better known as "Father" Kemp, was to make the Olde Folkes' Concerte famous. His motive was to revive the songs of days gone by and to promote their informal singing. So successful was he in this enterprise that he was able to organize his troupe of singers on a professional basis, touring the eastern states and as far inland as Kentucky and Illinois. In 1861 he even took his company to England. Father Kemp claims in his autobiography to have "swung my baton before a large choir in upwards of six thousand concerts." However, the greater portion of these were in New England, and it is here they are chiefly

remembered. As recently as twenty years ago such concerts were a common form of presentation by church choirs, and even today they are heard of occasionally.

Successful adaptation of this type of program to school usage is not difficult, but it does demand forethought and a definite commitment to informality. The true flavor of an Olde Folkes' Concerte is in large measure dependent upon the atmosphere of fun and good fellowship created in the audience before ever your singers appear. This you establish both through your tickets and your printed programs. Programs, especially, should be made so intriguing by the use of old type faces, antiquated spelling and terminology, and the use here and there of small-type "instructions to the audience," that they sound the keynote of the "concerte" as soon as the auditor is seated. So much hinges on this that its importance cannot be overemphasized.

Every singer or participant, according to good old New England custom, is given a meaningful first name that begins with the initial letter of his own first name, a small task to be carried out with imagination, tongue in cheek, and just enough reserve to keep the result from slipping into the realm of the ridiculous. A "concerte" of this type should not be burlesqued; rather it should be presented with a touch of nostalgia offset by a hearty sprinkling of good natured funning. Names, for instance, may be suggestive of Colonial appellatives or may be a potpourri of Biblical tongue twisters, Greek mythology, musical terms, and sheer fancy. Not every name can be expressive of the individual to whom it is applied, but some, at least, can be apropos.

Imagine now that your audience is seated, and that already your programs have been discovered. (They will be, and with amusement!) "At 8:15 by ye clocke" the orchestra starts its medley of "Olde Tyme Tunes," and your singers, having walked around to the front entrance, start casually down the aisles, two by two, or in groups of three or four. Let them chat among themselves or wave to friends and relatives in the audience, if they will; above all, be sure they have rehearsed this sufficiently to be completely at ease. This little processional not only gives each member of the group opportunity to display his or her costume at close range, but it reaffirms the atmosphere of informality and good fun established by the printed programs.

The opening choral selection may be anything of your own choosing, of course, but I have always used the first three verses of Father Kemp's version of "Auld Lang Syne." He calls it "Song of the Old Folks." Following this, your "Towne Cryer" may call the roll, giving due emphasis to each name. Then you launch into your concert.

Comes now your first big group, not a series of full choral selections, as in a formal choir concert, but rather an interspersing of chorus, quartet, solo, and duet numbers. Wherever possible, as in "My Grandma's Advice" or "The Keys of Heaven," the singers should carry out the action of the words.

IN these days when the pulse of the nation beats to the rhythm of machines geared to national defense, when all who seriously respect the principles of our democracy are striving to reinforce national unity, new emphasis is placed upon all phases of Americana. Music, therefore, of colonial and pioneer days, and even of the gay nineties, has acquired a new significance. Good and bad, gay and sad, serious and playful, the old songs are being taken out of the mothballs to remind Americans that they have a history, a common history of struggle against oppression and of Bunyanesque achievement. To the end of building "American Unity Through Music" teachers, choir directors, orchestra conductors, and band leaders are racking their memories and imaginations for suitable material and unstereotyped ways of presenting it. Harvey L. Woodruff, director of music at Roger Ludlowe High School, Fairfield, Connecticut, here suggests one type of concert particularly pertinent to the unity through music movement. The Journal invites its readers to submit other ideas on the theme of American Unity Through Music.—The Editors.



YE ENTYRE COMPANIE

When you come to the "Three Rounds" section of the program, it is your place, as director, to explain the procedure to the audience. Here is your chance to make the most of audience participation by stopping each round at the point which will leave the audience singing alone, in two sections.

Whoever undertakes to sing "O Dear, What Can the Matter Be?" should be able to extract the last ounce of concern from this little masterpiece of ascending agitation. Properly handled, it can bring the house down. The duets, "O No, John" and "Reuben and Rachel," also have good dramatic possibilities.

Inclusion of such numbers as "Yankee Doodle," "Columbia the Gem of the Ocean," and "Hail Columbia" gives ample opportunity for an expression of patriotism in keeping with the times. Others equally appropriate and suggestive of the spirit of early America may be used. One of especial importance is the popular song of the Revolution, "Chester," by William Billings, whose life and works are of new-found interest.

The high point in humor should be reached at the end of the first group, and the surest means of achieving your purpose is the use of that old indispensable, "Cousin Jedediah." If you can persuade some good-natured male member of the faculty to sing the solo part, it will add immeasurably to the fun.

The second chance for the audience to participate comes at the "General Synge." Numbers to be used here depend naturally upon your local situation, but a smooth sequence of "old familiars" should permit you to lead without pause from one to another. If you got off on the right foot with your rounds, your audience will respond one hundred per cent.

Music for an Olde Folkes' Concerte is obtainable from various sources. All of the chorus numbers and others used in our programs are to be found in a book entitled *Father Kemp's Old Folks Concert Tunes*, published by Oliver Ditson Company. This is Father Kemp's own

book, first published in 1860, and is the basic text for a concert on his pattern. Be warned that it contains typographical errors and that its antiquated arrangement of staves and verses is not always easy to read; nonetheless, it is invaluable. Another collection of great assistance to the director for its historical sketches and biographical notes is *Ye Olde New England Psalm Tunes*, another Ditson publication.

Your principal problem will very likely be that of costuming. If you teach in a New England town, where tradition has long been cherished and nearly every attic holds discarded treasures from generations past, it should not be a difficult one. You will be missing a supreme opportunity if you neglect this wealth of material. Obviously, all borrowed costumes must be handled with exceeding care, properly labelled, and returned promptly. The sentimental value placed upon such articles is generally, and rightfully, high.

If, on the other hand, you are located in a less historically-minded community, you may have to resort to the rental or even manufacture of most of your costumes. There is little need of complicating the problem unduly by insistence on costumes of a definite period. At the same concert, outfits from the gay nineties back even to the days of the Pilgrims may be quite in order. Frock coats for the boys are generally the most difficult articles to find and should be scouted first. Make-up in the form of sideburns, chin whiskers, and wigs can easily be fabricated from an assortment of rope hair and a bit of spirit gum.

And don't neglect the dress rehearsal. If it fails to bring forth a few costume combinations of the choicest fantasy, you have a chorus of rare imagination, indeed!

[NOTE: A more detailed outline of Mr. Woodruff's procedure in directing this type of concert is available in mimeographed form upon written request. Enclose a self-addressed, stamped envelope. Perusal of the descriptive listing provided by the Committee on American Unity Through Music, the first section of which is published in the current issue of the JOURNAL, will disclose other sources of music suitable for the kind of concert here described.]



# Dear Lucy, This Is Strictly Personal

LETTERS TO A BEGINNING MUSIC TEACHER  
CONTINUED FROM THE MAY-JUNE ISSUE

RUTH JENKIN

*Miss Lucy Nimblefingers  
Harmony College, Harmony, U. S. A.*

DEAR LUCY: I have just returned from "the big city." It was fun to bury my professional attitudes and act in the manner of the great American public. After the first day in the city several people asked me how to "get places" on the subway, so I must have looked sufficiently bored to be taken for a native. Woman suffrage has made little difference in my town, but after a day of shopping in the city I would gladly act demure for a seat on the "El." Three women who were riding the "El" caught my attention. One of them said, "Isn't this cute?" All things considered, I decided they were teachers, like myself attending summer school.

You will probably wonder why on earth I have begun talking about summer school when you are so full of knowledge now that you can hardly stand it. But sooner or later, out of your own realization of your need, or because of some other pressure, you will once more journey to some seat of higher learning. Like the poor, former teachers are always with us, and they do their share toward keeping us ambitious. However, I doubt very much if you get to school for a year or two. Just beginning, the way you are, it will take you a year or two to finish paying for that degree you have just claimed, then you will have to learn how to live on your salary through the winter, buy a fur coat, pay your insurance and save enough to get through the summer and buy a new dress for the first day of school. By the time you have become expert in these extra-curricular activities of the teaching profession, you will be making up your mind about life in general and your future in particular. You may be planning to marry the one eligible man in town, whom the Spanish teacher tried to trap, or you may decide that you like teaching well enough to continue for a few years longer—or perhaps even until drinking three cups of coffee at night seems a wild adventure.

Perhaps it is just as well to teach a few years before returning for more study. If you return too soon, you will still think you know it all; if you wait until your mind is empty, you can absorb more knowledge. Also, you will know what the methods teacher means when he says, "You can't say definitely when to present a specific problem." That isn't supposed to go in a notebook, but it is rather important. In fact, the more experienced you are, the less you will write in the notebook, but the more you will learn. And may I ask you please to pity the methods teacher. He has two types of students; young men and women who write down every word he says and expect to go out and raise the standard of music at least ten notches in a five-teacher school by what they have set down so neatly, and those who have been teaching long enough to think they know more about methods than he does. Forgive us, dear

teacher, but we sometimes act like that impudent first fiddler who just loves to argue when he thinks we have made a mistake.

As soon as you can afford it, go to summer school. Choose the school that has the most to offer. It won't cost any more than the one that boasts only an attractive social program, which will include a get-acquainted tea where no one gets acquainted and a dance where at least one hundred women never get to dance. A two-men-to-every-woman college isn't always the attractive place it seems on paper. And speaking of men at summer school, the most attractive one you meet is sure to say "Have you met my wife?" or "My wife comes from Kansas, too." "A lot of men," my friend Audrey comments, "are more interested in the laboratory than in the lecture method of getting acquainted." But don't be too hard on them, for I actually know some girls who met their husbands at summer school; so if you are interested, don't be discouraged.

It is to be hoped, that along with the knowledge you acquire, you can manage to have a good time. It will make bridge seem much less boring the following winter. Remember, the movies will finally get to Contest Point, but you probably will never learn to swim unless you learn at the summer school swimming pool the alumnae are supposed to be paying for. School is also a good place to relax: no children lurking in back yards, or in passing cars to call to you; no neighbor to care if you walk across the street in your house coat; no business man to go home and tell his wife that he is sure that you must have bought that funny looking hat out of town. You are only one of the crowd, and nobody cares what you look like or why.

If you are a bit uncertain for fear it will take you all summer to get adjusted to the new routine, don't worry; as soon as you hear the conglomeration of discords issuing forth from the practice-room building, you'll feel right at home. You will hardly be able to wait to put in your three hours worth. There is little about the girls' dormitory that will seem natural, except the smell coming up from the dining room just before mealtime. I could recognize that odor in deepest India. The ash trays will be quite a shock, indeed. The rooms look strange without the party favors, pillows, lamps, and other gadgets which were your pride and joy when a freshman.

You may be discouraged the first day of classes because some students seem to have a head start in that the professors know them by name. But in some cases that may not be such an advantage, and you will have plenty of time for apple polishing or whatever you call trying to make an impression. Sometimes, I wonder if our heart is really in our work when we tell our students not to take grades so seriously. Why? Because I have seen the look in the eyes of panic-stricken teachers who only made a "B" on a weekly paper.

TURN TO PAGE TWENTY-FOUR

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Summer school sticks very closely to the fundamental teaching system. A great many courses consist of the two "R's"—reading and writing. The library will never seem the same after summer school. In some cases the third "R" is also mastered: much knowledge of 'rithmetic will be needed to control your budget. During the first week in school you will learn which teachers have money and which borrowed it, as you did. Those with money can have eggs for breakfast; the rest will get their variety by alternating tomato and pineapple juice. Skinny teachers are the result of the economy of school boards.

The way to get the most for your money is to attend free concerts. Most people attend these not only because they are cheap, but because they enjoy them. You will, too, my dear. There is nothing so satisfying after a year of program planning and managing as attending a music school concert where everyone comes for the sheer joy of listening and leave what children they have at home, so that there is no running in and out, disturbing the music—and everyone knows when to applaud, and does it graciously.

It is most stimulating and impressive to get information directly from the person who conceived a particular idea, rather than from a book. The teachers have something to offer, and I am egotistic enough to think that they enjoy teaching the summer crowd of teachers as much as they do the winter crowd of students, who get their education along with the experience of living in a sorority house. We really go there to learn when it isn't dad's money that we're spending. Then, too, our fellow students are people who every day are doing the same kind of thing we are trying to do. Some of them are doing a lot better—and Lucy, start early in life to learn what you can from your fellow man.

Summer school is a grand place to go to generate enthusiasm for your work and help you to forget the overstuffed furniture you are helping your landlady to buy. If you feel more stupid than usual at first, wait a bit before you telegraph your superintendent that you are no good and want to resign; stay the whole term and what you learn may give you courage. Your self-confidence should return the second week in September.

—Ruth

### ***The Fine Art of Keeping Sweet***

SCHOOL TEACHERS are always happy. If you do not believe that, just watch them. Perpetually, in a crowd, they are smiling. They are even known to be somewhat loud in cafes and theaters. If you have ever been seated in an adjoining booth to a group of teachers, you will understand. They make smart remarks about the menu and laugh, talk about the day's work and laugh, eat hurriedly and laugh—just laugh.

One wonders just what a teacher has that makes her so happy. This exuberance of mirth may seem unnatural, but most people, with the exception of teachers, have the privacy of offices or homes in which to "explode" or release nervous energy as they will.

A friend of mine was walking with crutches and I was concerned about the way in which she had sprained her ankle. She, almost two hundred pounds of jollity, giggled as she told me that one evening she and her husband (who weighs possibly one hundred and thirty pounds), were romping, and he held up one of her feet

and made her hop on the other, causing her to fall and injure the ankle. Two teachers, living in one room curtained off from the living room where a high school girl is entertaining her best beau, can scarcely be expected to indulge in quite the same frivolity, so that more and more, their fun is exhibited to the public eye.

But seriously, that eternal grin of teachers has nothing to do with their actual state of mind. You have heard of the slogan, "grin and bear it." It is one of the first things one learns in the profession. One must smile while practice teaching in the room full of clean-faced, wise guinea-pigs who are fully aware that this is the first time you ever tried anything like this, in spite of the brave array of teeth. Imagine my chagrin, after a week of teaching, to have a fourth grader say he sure was sorry for me my first day. I needed his sympathy, but decided my grin wasn't quite right.

This professional smile can be turned on and off with a little practice. It is especially useful when interviewing school boards, when parents or supervisors are visiting school, during P.-T.A. meetings, or when walking down Main Street the day after you have been fired.

If you are to be a good teacher, a degree of genuine happiness must be in your heart. It will be there in spite of your surroundings and occupation. You must like people and have a deep sympathy for them. A teacher with sympathy is to be desired above any wearer of run-down heels and three degrees of book knowledge. So please don't decide to be a teacher unless you see something of the needs of children in this weary world and feel a deep desire to do something about them. Teaching cannot be a selfish career and be successful. Now a job of service is painful and heartbreaking. You will of necessity develop some kind of shellac so that the public may not know just how you feel. Your physical life will have to be an open book, so be prepared.

Your work will begin at about eight in the morning and from then until the welcome noon hour, a steady stream of youthful earnestness and impishness will use your strength. At noon, luncheon at a public cafe and an afternoon of giving of your life and experience, dinner and then church, community and social obligations. Solitude is the greatest tonic for a sweet spirit. In your busy day, endeavor to allow for a few moments of "aloneness." Like fishing, it helps to adjust one to life as it is lived. Then leave your little sanctuary—be it solitary room, basement apartment or a house furnished mostly by your ingenuity and orange crates—face the world, and do exactly as you please.

If you are a normal person—and if you are not, you surely do not feel qualified to teach others to live normally—you are to be relied upon to live and act sanely, sufficiently above reproach to satisfy your fellow human beings (gossips not so classified), but not stuffily.

Like every other profession, teaching music offers opportunities for embarrassment and humility. Try to act so that later you can laugh instead of blush at such occurrences. If your glee club pianist should become involved in an "affair," you will not be blamed directly, but there will be many who will say it is probably on account of your keeping the glee club practicing late at night. Of course, you should have been a chaperon for every person in your chorus. The group could have sat on the school steps as you walked home with each

member. The exercise would have been good for you and the respectability of the students would not have been endangered—but keep sweet.

If the school board member's son wants to beat the bass drum and pounds it like his butcher father pounds his tough steak (why doesn't providence provide that all such boys shall be a cross between an angel and a genius?), and you remove him from his exalted position—tactfully, you had hoped, but to no avail—at contest time you will probably be delivered a long lecture by said board member on newer education. You may wish to swear at him, but this is not done in re-hired circles. Just think about something pleasant, like the kind of flowers you would send him if he dislocated his neck as he stuck it out at you—and keep sweet.

Then, I heard of the woman who came to the superintendent and stormed, "My husband told me to come here and beat up the music teacher and that is what I am going to do." The dainty, brown-eyed miss stayed in the furnace room in the tranquil company of the janitor until the reverberations of wrath ceased, and let her superintendent, gifted in matters politic, handle the irate lady and situation admirably.

There are always times in the teacher's life when she feels the uncomfortable flatness of her purse. Ah, wondrous relief dawns—pay day, and the desire to

hoard that check is pleasant. But lo, at that moment of possessiveness come two grim-faced "money raisers," who ask you to subscribe to the "Farmer's Better Chick Magazine" for the next five years to help a worthy cause. Now is the time to think who of your acquaintance would possibly like to have such reading material. If you have to look at that paper yourself for five years, I will not guarantee the effect on your temper!

One peppy teacher, full of Christmas spirit, organized a group to go a-caroling. The happy group of boys and girls pressed their noses against the cold windowpane of the parlor of the local "singing teacher." As a special treat they sang an extra song for her. In full view of the assembled company she slid to the piano and with the force and dignity of a master, struck the key note and laughed. Yes, they were off pitch, but she was entirely off key.

If you are absent-minded, you will say and do a lot of foolish things like sitting on your glasses, falling in awkward heaps in all directions, breaking batons and hitting innocent bystanders, appearing to play at a club and forgetting your music, or asking your boys' glee club to repeat a phrase "beginning on the but." All of these events may cause your face to resemble a beautiful ready-to-eat eggplant, but will not be fatal. You may yet live—and laugh!

—Ruth



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## The Section Presidents

WITH the completion of the business of the biennial term which ended June 30, 1941, administration of the six Sectional Conferences (divisions of the Music Educators National Conference) was assumed by the incoming presidents whose pictures are shown here. These officers will also serve as members of the National Board of Directors. The retiring presidents, who automatically become first vice-presidents of their respective Sectional Conferences are: Glenn Gildersleeve (Eastern), Edith M. Keller (North Central), Mildred Lewis (Southern), Andrew J. Loney, Jr. (Northwest), James L. Waller (Southwestern), Glenn H. Woods (California-Western).

NOTE: Each of the new presidents has consented to supply at least one of a series of articles of "guest editorial" nature for the JOURNAL. The series begins with Mr. Douglass' contribution on page 17 of this issue. The second of this series will be published next month.



(California-Western)  
**Helen C. Dill**  
Dept. of Music Education  
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# Are Cello and Bass Violinistic?

CHARLES D. ARNOLD

*Instructor in Cello and String Bass, Fredonia State Normal School, Fredonia, N. Y.*

HOW MANY teachers have had to teach cello and bass, although their own training has not extended appreciably beyond the violin? In the recent past, a string instructor was expected to teach all strings if he happened to know one instrument reasonably well, that one usually being the violin. Today, however, schools are broadening the curriculum of the prospective music teacher so that he can get a better comparison of instrumental problems before he is thrown entirely on his own. For those teachers who have not had the opportunity of contrasting the important elements of violin technique with the similar but conflicting techniques of cello and bass, the following illustrations should be of value. The important discrepancies between the techniques of the large and small instruments are presented in such a form that they may also serve as a general survey of technical essentials for the larger strings.

**Positions of Instruments.** The playing positions of our larger stringed instruments are, in some respects, the reverse of the violin position. As a consequence, certain identical principles must be applied in different ways. The violin and viola are held with the right side lower than the left to facilitate the drawing of the bow across the low-sounding strings, which are farthest from the bowing arm. Thus the highest-sounding string is tilted lower than the others and the bow arm does not have to be held as high as would be necessary if the instrument were held on an absolutely horizontal plane. The cello and bass, for the same facility of bowing, need to be tilted slightly to the right also, with, consequently, the lower strings relatively closer to the player's body than the upper strings. In this position it will not be necessary for the player to extend the bowing hand and arm too far forward and outward for the upper strings. (Illustration 2.) If the arm is unduly forced forward, an unnecessary muscular strain will be felt.

**Direction of Bow Pressure.** Disregarding for the moment the large movements and pressures used to produce long bow strokes, we are here concerned with the less obvious pressure needed to keep the bow in contact with the string. In the case of all string instruments, the bow-hair must face the bridge; therefore, cellists and bass players need to exert some *downward* pressure. When compared with the violin, the direction of bow pressure here is practically reversed. While facing the bow-hair toward the bridge, the violinist exerts this so-called "tone-pressure" on the bow. Such "tone-pressure" is almost perpendicular to the string, but is definitely pressed more toward the bridge than away from it. Similarly, the cello and bass players use a "tone-pressure" that tends toward the bridge; but, since the bridge is *beyond* (below) the bow, this pressure must be more downward than upward. For soft tones, of course, the cello and bass bow may be nearer the fingerboard, but the direction of pressure must never be changed to a selfward pulling motion similar to the violin. (See illustrations.)

**Bow-hand and Arm Positions.** At the frog, the bow should be held in such a manner that the hand and fingers seem to *hang from the wrist* (Illustration 1). During a down-stroke, the wrist gradually falls until it reaches an almost level plane with the back of the hand and forearm when the tip of the bow approaches the strings. (Illustration 2.) The wrist should not fall below the level of the back of the hand or the base of the fingers when bowing near the tip. Extreme "wrist-action" often causes the wrist to fall too low; many teachers seem to stress a wild jerking of the wrist as the supreme virtue in string technique. Proper hand position permits a feeling of relaxation and ease in the use of the arm, the arm seeming to rest against the string through the medium of the bow, rather than being forced downward by undue physical exertion. The student should not have to feel that he must pull his arm backward in order to force tone from the string, but should draw the tone out horizontally, using the whole arm from the shoulder, as though he were pulling a fishing line out of a reel. This is the motion applied to down-bow strokes. For the up-bow, let the wrist slightly lead the fingers (but not so much as the violinist's), the wrist constantly becoming more curved as the frog nears the strings.

Always maintain *downward pressure*, not so much through physical force as through the "resting" concept. Guard against letting the right elbow drop too low, however, in developing the "resting" attitude.

**Bow-arm and Wrist Movements.** The direction of bow-arm movement necessitated by the position of the cello or bass does not allow the same type of wrist motion at the end of legato strokes as that used for the violin; cello and bass players must not be allowed to drop or raise the hand in a large vertical waving motion at the end of a bow stroke or when crossing strings. (Only the style of bowing used for the French model bow is applicable to the bass, as treated in this article.) *Wrist movements should follow the same general direction as the*



Illustration No. 1

*lateral bow motions*, in order to preserve tone quality. In actual application to the larger instruments, then, *wrist movement is much more horizontal than vertical* (and also not semi-vertical as in violin bowing). When teaching bowing, we should not stress the need of wrist motion very much in the early stages because students tend to exaggerate it and produce sloppy, "jelly-fish" actions, with resulting inequalities of tone. If, for instance, the position-relationship of hand to wrist and forearm is greatly changed at the end of a bow stroke, the nature of the bow-pressure against the string is altered; likewise, if the hand takes a different relative position to the forearm when crossing strings, similar differences in tone will result. (See illustrations.) Rather than waving the hand, let the bow arm rise or fall when crossing strings, but do not stiffen the hand and wrist; let them "give" enough to smooth out the crossing motions.

**Tone Production.** One of the greatest fallacies commonly taught the beginner is: "Use a full bow for every note." Since the violin responds easily to long bow strokes, teachers take for granted that the cello and bass should respond equally well. But common sense should point out that there must be some reason for making cello and bass bows shorter and heavier than

violin bows. The *bow strokes* used on cello and bass, like the bows themselves, are *shorter and heavier* than those needed by the violin. If a cellist draws his bow too quickly, the result is more like a wheeze than a musical tone. We must point out that larger strings require slower bow strokes and increased bow pressure to produce proper friction. But if the stroke is too slow and heavy, a "gritty" tone results. Experience should balance the speed of stroke necessary on different strings; naturally the student must be made conscious of his tone, and must learn to make readjustments. I believe that this consciousness of tone is less developed in beginners than anything else. If a tone "wheezes" or "whistles," draw the bow more slowly and deliberately, and with more "friction-pressure"; but if the tone is "gritty" or "scratchy," draw the bow more lightly and quickly. *Never demand a "full bow for every note"!*

*Phrasing Technique.* We all have noticed how tense the tone sounds when a student is conscientiously trying his best to hold each note to its full value. I believe we can give more service to music and to the student by insisting, at the very beginning, upon a release of bow-pressure at the end of sustained notes. Where the music calls for it, this will create a much-appreciated



Illustration No. 2

feeling of relaxation, both for the student and his future audiences. The effect of phrasing, from the viewpoint of technique, is not merely a premature bow-stoppage, but rather a "coasting" characteristic, in which the bow gradually comes to rest. Such relaxation at the end of most long tones should also lay a good foundation for a lightening of bow pressure when future inaudible shifts are wanted; but in order to be developed as a natural habit, it should be applied to open strings from the beginning.

*Left-hand Fingers.* The finger positions of the left hand should not imitate the violinist's to the extent of pointing so much toward the bridge; cello and bass players' fingers are far more nearly perpendicular to the string. The fingers are very curved and point only slightly toward the bridge, the knuckles being tilted backward a little from the perpendicular. (Illustration 2.) This placement of the fingers should be maintained throughout all positions, with the exception of certain stretches and extended positions. This general hand-shape should also be used in the thumb-positions, since it facilitates keeping all fingers over the strings.

*Left-hand Thumb.* The obviously different positions of the left elbow, when we compare the stringed instruments, require

related changes in hand and thumb positions. In all of the "neck-positions" of both cello and bass, the thumb of the left hand is nearly opposite but slightly back of the second finger; the thumb must not swing so far around the neck as the violinist's. The ball of the thumb should rest (not clamp) near a vertical middle of the back of the neck. Be sure that in shifts the thumb keeps its position near the second finger. As soon as thumb-positions are taught, the thumb must rest on the string, and at right angles to it—one whole step behind the first finger on the cello, and a half step back on the bass. It is pressed firmly when stopping the string.

*Left-hand Finger Pressure and Action.* A very important element in the facility of fingering, shifting, and even in the production of a free tone, is the amount and nature of finger pressure. Habits that create tenseness must not be permitted. If the thumb is tightly clamped, or stiffly pointed up the right side of the neck, the finger movement will be noticeably bound by the muscular strain at the base of the thumb. And the practice of keeping the fingers very tightly pressed against the fingerboard after hitting the string has created untold and unnecessary strain and tension. After all, the string can only be pressed firmly against the fingerboard; any further pressure is superfluous and tenses the muscles of the performer's fingers and hand, even of his arm and shoulder. Such tension slows down actual speed of playing and, worst of all, greatly hinders the student's progress, giving him an unnaturally strained attitude, both physical and mental, toward fingering and shifting. Lawrence Schauffler, in his book on piano technique<sup>1</sup> (page 42), refutes the teachers who demand tense and extremely high finger action to develop strength: "In order to have a perfect response to all nervous impulses, the muscles must be in perfect condition. They do not need to be large or to have a greatly abnormal development, as is so often supposed. . . . Power depends primarily on the right use of the muscles and not on their size."

Later in his book (page 52) Schauffler further describes the bad effects of tense practice. "The old, high, stiff finger action is a false form of rapid movement. The driving muscle makes the same sudden contraction but it works against the continued contraction of the lifting muscle, thus slowing down the movement and causing muscular strain. It causes considerable rigidity of neighboring muscles, also. In such playing, the muscles become over-fatigued. . . . This tense, unnatural use of the muscles often results in some form of neuritis." I have given these quotations to emphasize muscular conditions that exist in string-playing as well as in piano technique.

*Vibrato.* In addition to improving the facility of finger action, lighter pressure is necessary in producing a free-sounding vibrato. The pupil's vibrato is often either too fast and tight, or too slow and wide, for a pleasant tone. Not a nervous, fast shaking of the hand, nor a wide, slow, and forced wobble, but a calm and smooth oscillation of six to seven cycles per second will give a very warm-toned vibrato. The student who tries to place a vibrato on every tone will find his hand and arm growing tense and tired when playing passages of eighth- and fast quarter-notes. The vibrato is much more beautiful if it is saved for the more sustained or intense tones, and for more generally impassioned music; the vibrato that "grows" from a pure tone is especially effective.

*Left-arm Position.* If the cellist's elbow is held fairly high, but not so high that shoulder and arm muscles grow tense and tired, it will be found possible to keep the proper finger-shapes all up and down the strings. In addition to aiding greatly the free movement of the fingers, the high elbow also allows the player to make a single lengthwise movement along the string for high shifts. If the player uses a low elbow in lower positions, he has to throw the arm upward while making high shifts, so why not start a shift with the elbow higher and use a simpler lateral movement along the string? We must start beginners with a high enough elbow position to prepare them for later shifts; the added facility which it gives the fingers will be very advantageous, even in the early stages. Persons with normal or short fingers need this position more than players who have very long fingers. We should not get the impression that a backward raising of the elbow is wanted; it should rather

CONTINUED ON PAGE FIFTY-EIGHT

<sup>1</sup> *Piano Technique—Myth or Science?* Lawrence Schauffler. [1937. Gamble Hinged Music Company, Chicago, Ill. Quotations used by permission.]



# Book and Music Reviews

## Music for American Unity

ONE of the tasks assigned to the Committee on American Unity Through Music<sup>1</sup> is the compilation of lists of music and other material appropriate to the American unity theme. In this task, clearly an undertaking of no small magnitude, the music divisions of the Pan American Union and the Library of Congress, the music publishers, and many individuals are lending hearty cooperation.

While one aim is to discover and make available for publication in the United States representative folk and composed music of North and South America, the first effort obviously is to examine and list music already in the catalogs of our publishers. A survey of Latin-American music published in this country has been undertaken by the Library of Congress collaborating with the Pan American Union.<sup>2</sup> The Committee, therefore, has devoted its initial effort to a general survey of material of recent issue suitable for school and community programs of a patriotic nature or for other uses related to the American unity theme. On these pages the Committee presents the first installment of its report on this survey.

Early in the summer, music publishers were requested to submit material for examination. This music was sent for review to the summer class taught by Glenn Gildersleeve (chairman of the Committee) at Northwestern University. The result of this project is here submitted in the belief that JOURNAL readers will find the descriptive listing helpful. It is self-evident that this report cannot include all appropriate music now available in the catalogs of our publishers. Indeed a considerable amount of material was received too late for review by members of Mr. Gildersleeve's class. This has been given to members of the JOURNAL's regular reviewing staff for listing in a subsequent issue.

In addition to reviewing music, instrumental and vocal, it is also planned by the Committee to list any other publications, plays, books on costuming, etc., which may be deemed useful in connection with the musical American unity activities sponsored by readers of the JOURNAL. All publishers are invited to submit appropriate materials for examination by the Committee.

Members of Mr. Gildersleeve's class who participated in preparing the reviews which follow are: Paul Anthony, Cedar Rapids, Iowa; Florence Bergendahl, Madison, Wis.; Earlene Burgett, Villa Park, Ill.; Maude Carder, Knoxville, Tenn.; Lucile Carlson, Chicago; Marjorie Catlin, Erie, Kansas; Alice Churchill, Mitchell, S. D.; Harold O. Clark, Lima, Ohio; Corinne Dick, Coffeerville, Kan.; Ruth Eberhart, Troy, Ohio; Ulah Gilmore, Shelby, Ohio; Christine Habegger, Havitland, Ohio; Phyllis Henderson, Kenosha, Wis.; Ruth Jenkin, Hoisington, Kan.; Loren McDonald, Brownstown, Ind.; Howard Marsh, Corfu, N. Y.; Lucile Mathre, Rockford, Ill.; Dorothy Nommensen, Wisconsin Rapids, Wis.; Ruth Roper, Neenah, Wis.; Dorothy Schuler, Chicago; George Schumann, Waukegan, Ill.;

<sup>1</sup>The Committee on American Unity Through Music represents the M.E.N.C. and its associated organizations of music educators, the Music Teachers National Association, and the National Association of Schools of Music. Members of the Committee are: Glenn Gildersleeve (chairman), Fowler Smith, Richard W. Grant, A. R. McAllister, Frances Elliott Clark, Herman F. Smith, Lilla Belle Pitts, Howard Hanson, Glen Haydon, C. V. Buttelman, and Vanett Lawler. Headquarters are at 64 E. Jackson Blvd., Chicago.

<sup>2</sup>The first compilation published is "Partial List of Latin-American Music Obtainable in the United States," prepared by Gilbert Chase, Music Division, Library of Congress, published by the Music Division, Pan American Union. Many copies of this 36-page booklet have been supplied by the Pan American Union in response to requests from music educators. A few copies are still available. At the present time the music divisions of the Pan American Union and the Library of Congress, in cooperation with the American Unity Through Music Committee, are engaged in a number of particularly significant projects which will result in the augmenting of the available fund of folk music of the United States and other American Republics and in providing the United States with distinctive examples of the composed music of the Latin-American countries. Not only will much of this music be appropriate to the American unity theme, but all of it will be selected, as far as possible, with a view to its value as a permanent addition to the available literature of the music education field.

Bernice Seldin, Denver, Colo.; Wesley Slack, Tomball, Texas; Laura Smith, Oak Park, Ill.; Chester Travelstead, Lexington, Ky.

Members of the JOURNAL's reviewing staff who assisted in this work are Mary Brewer of Wilmington, Del., F. Edna Davis of Philadelphia, and Clifford Lillya of Chicago.

### ABC Music Corp., New York

(1) Abraham Lincoln, the Boy, by Irene Wicker and Beatrice Faber. Musical playlet. 50c. Depicts Lincoln attending school in Indiana as a boy of twelve. Old folk tunes, such as "A-B-C Round" and "The Old Flatboat," are employed. Simple stage setting. For nine boys and three girls. Suitable for sixth or seventh grade.

(2) George Washington, the Boy, by Irene Wicker and Beatrice Faber. Musical playlet. 50c. Music includes a Mozart minuet and singing games of the period. Interesting plot, based on Washington's decision not to become a British midshipman, as a concession to his mother. Good material for upper elementary grades; appropriate for assemblies or P.T.A. meetings. For nine boys and three girls.

(3) Remember the Brave, by Irene Wicker and Beatrice Faber. Musical playlet. 50c. Two acts. Based on Civil War period, but featuring the significance of Memorial Day today. Suitable for upper grades, American Legion programs, or general patriotic gatherings. For seven boys and six girls.

### Axelrod Publications, Inc., Providence, R. I.

(1) An American Bourree, from "Dance Set," by Ray Green. Piano. 60c. The composer's directions, "not too fast and doodle the tune," express the mood of this selection, which is suitable for a moderately advanced student.

(2) American Cake Walk, by Creighton Allen. Piano. 50c. Characterized by chords built in fourths and by sections of polytonality, this cake-walk tune is a delightful bit of the jazz idiom. Moderately difficult.

(3) Amerind Suite, by Henry Cowell. Piano. \$1. The Amerind (American Indian) Suite is composed of themes original with the composer, but in the style of true Indian music. Five different versions of each of the three movements range from the very simple to the difficult. The most advanced version contains the tone clusters characteristic of the composer.

(4) Menuet du Soir, by Creighton Allen. Piano. 50c. This composition recalls the lavender and lace of colonial days. Moderately advanced.

### Irving Berlin, Inc., New York

(1) God Bless America, by Irving Berlin, arr. by Charles Boutelle. TTBB (two arrangements for glee club quartet), SSA (for girls), SSAA (for women), SAB (chorus), SA (duet), SS (children's duet). 15c.

(2) The Yankee Doodle Blues, by George Gershwin, arr. by Charles Boutelle. SATB and TTBB. Band accomp. arr. by Erik Leidzen. Choral parts, 10c. Full band, \$1.50; symphonic, \$2.50. Very easy arrangement of a swing number, suitable for general patriotic use.

(3-4) A Patriotic Choral Fantasie, and Stephen Foster Choral Fantasie, arr. by Milton and Archie Jones. SATB. 20c and 25c, respectively. These two arrangements are suitable for advanced high school groups. The original music is not altered, and those who like fantasias may find them adequate. The appeal is sentimental rather than intellectual. Solid harmonization.

(5) Arms for the Love of America, by Irving Berlin, arr. by Leidzen. Band. Full, \$1.50; symphonic, \$2.50. Also arr. for mixed chorus by Charles Boutelle. The Army Ordnance Song, arranged in present forms as outgrowth of national defense program. A march-type composition in 6/8 time; of intermediate grade. Unity for defense is the theme.

(6) The Trumpeters, by Erik Leidzen. Band. Excellent number for concert band with four competent trumpet or cornet players. Good tutti section with brass flares. Liked by audiences.

### Boosey, Hawkes, Belwin, Inc., New York

(1) America, Love It or Leave It, by Harold Levey, Geoffrey O'Hara, and John W. Bratton. Vocal solo. 50c. Written in a popular style, with a swinging rhythm. Of medium difficulty. Not outstanding, but might appeal to young people.

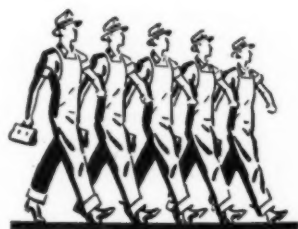
(2) Guardian of the Colors, by Rusty McMahon and Al Hofer. Vocal solo. 50c. Easy text, descriptive of life in the

# WHY CONN HASN'T BEEN ABLE TO FILL ORDERS PROMPTLY



## IT ISN'T DEFENSE WORK

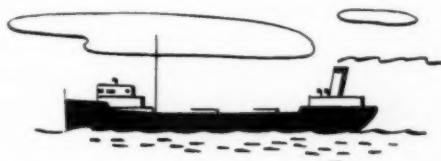
Rumor to the contrary notwithstanding, less than 5% of our production is being devoted to defense work. And both plant and personnel have been expanded so that up to this time we have been able to handle our share of defense work without greatly interfering with the manufacture of band instruments.



## IT ISN'T LACK OF MANPOWER

Yes, the draft has taken a *few* of our younger men. **BUT** we are: (1) working double shifts and overtime, (2) reorganizing certain phases of production for greater efficiency, (3) hiring all available men who can do our precision type of work, (4) training new men.

**H**AVE you been waiting five to **EIGHT** weeks for a Conn instrument? If so, we feel we owe you a frank and honest statement of the reasons for the delay. As you can see from the facts on this page, you and your fellow musicians have simply ordered Conn instruments faster than we at present are able to build them. But we are doing everything humanly possible to produce more instruments and we ask your patience and continued good-will.



## IT ISN'T LACK OF RAW MATERIALS

Along with all industry, Conn has been cut off from supplies of several materials. But up to the present we have not been seriously handicapped in manufacture, nor have we had to make any substitutions of raw materials at the sacrifice of quality. And we are using all our resources—*by far the largest in the industry*—to replenish our stocks of raw materials constantly so that those who want Conn instruments can have them.



## CONN IS SIMPLY OVERSOLD

Payrolls are up and people have money for band instruments. Conn orders have increased by leaps and bounds, especially in recent months. But orders are constantly exceeding our factory capacity to deliver. Your Conn dealer is unable to supply you promptly with all models because musicians continue to buy Conn instruments faster than we can build them—at *present*. But we are striving to overcome this condition . . .



## CONN HAS BOOSTED PRODUCTION

We have already increased production far above that of recent years, and we are making every possible effort to turn out instruments of CONN quality, even faster. But we refuse to sacrifice quality to speed. Conn has achieved its present position by quality manufacture, and we will adhere rigidly to this policy under all circumstances.

"IT'S WORTH IT TO WAIT FOR A CONN"



army; music also easy. Swinging rhythm, "peppy" style. First introduced by the radio stars, Frank Luther and Zora Layman, with the Luther-Layman Singers.

(3) Wings Over America, by Ian Hackerman, John W. Batton, and Leo Edwards. Vocal solo. 50c. Typical popular style, with "catchy" melody. Fairly easy.

#### Chappell & Co., Inc., New York

Paul Revere Suite, by Allan Grant and John Rich. Unison or mixed chorus. \$2.50; each part, 25c; piano cond., 40c; separate score, \$1. Tuneful music and interesting text. Excellent for upper grades. The "Victorious March" makes a good closing number for a patriotic festival.

#### Chappell-Harms, Inc., New York

Hats Off! by Geoffrey O'Hara. SA, TTB. 15c. Tuneful and easy. Good range.

#### The John Church Co., Theodore Presser Co., Philadelphia, Distributors

(1) The Liberty Bell, words by Meredith Willson set to trio of Sousa's march of same name, arr. by Bruce Carleton. SATB. 15c. Standard band parts, 75c; symphonic band, \$1.50; orchestra, \$1.15. Not difficult. Suitable for general patriotic use.

(2) Our Colors, by Caroline A. Lord and Charles Gilbert Spross. Cantata for men. 40c. Of medium difficulty. Tenor part high. A festival number with inspirational text. Performing time: 7 min.

(3) The Stars and Stripes Forever, by John Philip Sousa, arr. by W. M. Felton. SA, SAB, unaccomp. SATB, unaccomp. TTBB. 12c. In the SAB arrangement, the bass carries the melody. SATB suitable for high school assembly; TTBB, for Rotary Club.

(4) Our America, by Anna Chase. Vocal solo. 50c. Good patriotic song, not too popular in style. Music impressive and fairly easy, although range somewhat high.

(5) Echoes from the South, arr. by John N. Kiohr. Band. \$1.50. Collection of plantation songs which, though somewhat dated, should regain popularity among young bands seeking to stress American music. Simple arrangement.

(6) The Invincible Eagle, by John Philip Sousa. Band. 75c and \$1.50. Suitable for marching band and programs in which dramatic effect is desired. Smooth, flowing melody and rhythm throughout. Trio can be brilliantly impressive. Of universal appeal. A little difficult for average rural high school clarinet player.

(7) The Liberty Bell, by John Philip Sousa. Band. 75c and \$1.50. A pride-inspiring march, more appropriate for inside concert work than other usages. Excellent march for study in connection with American history or as a type of American music. The melody is varied in the different instrumental solos. Excellent program number.

(8) The Red Man, from the suite, "Dwellers of the Western World," by John Philip Sousa. Band. \$1.50. The life of the Indian, symbolized by grave, solemn music somewhat demanding upon instrumentalists. Bandmasters who have slipped away from this type of composition will find it worth-while to revive this number.

(9) The Stars and Stripes Forever, by John Philip Sousa. Band. 75c and \$1.50. Also pub. for small orchestra. The old favorite, suitable to a wide range of groups and occasions.

#### Cundy-Bettoney Co., Boston

Songs of Uncle Sam, by Lucius Hosmer, arr. by T. M. Carter. Band. \$3. These well-arranged tunes of moderate difficulty provide timely interest, as well as opportunity for technical improvement. Class B and C bands will find this a useful program number that can be cut easily to the length desired.

#### Oliver Ditson Co., Theodore Presser Co., Philadelphia, Distributors

(1) The Call to Freedom, by Victor Herbert. TTBB, with soprano solo. 60c. A patriotic ode, with significant words, and music expressive of their emotional power. Soprano voice an effective contrast. Vocal score of medium difficulty; accompaniment, difficult. First tenor too high for high school boys. Performing time: 15 min.

(2) God Shall Guide Us, by Victor Herbert. SATB, with soprano solo. 12c. The poem, a patriotic ode, is here set to a flowery accompaniment. Suitable for a high school assembly.

(3) The Landing of the Pilgrims, by Louis Adolphe Coerne. Cantata, with baritone solo. 30c. Suitable for an episode in historical pageant. Solo of limited range. Good for junior high school. Performing time: 10 min.

(4) Medley from the South, arr. by Harry Hale Pike and Robert W. Gibb. TTBB. 15c. A medley of the ever-popular Stephen Foster songs, comprising "Old Folks at Home," "Carry Me Back to Old Virginny," "Old Black Joe," "My Old Kentucky Home," "Massa's in de Cold, Cold Ground," and "Dixie." Moderately difficult work for boys. Interesting arrangement.

(5) Mount Vernon Bells. Poem by M. B. C. Slade set to the music of Stephen Foster's "Massa's in de Cold, Cold Ground," arr. by N. Clifford Page. 10c. Good, easy arrangement, especially appropriate for Washington's Birthday celebration.

(6) The Music that Washington Knew, arr. by William Arms Fisher. Musical sketch or pageant. Unison or SATB. 75c. A fine collection of authentic material for the study and presentation of music of Washington's time. Includes songs, dances, and historical sketches.

(7) American Patriotic Airs, arr. by T. H. Rollinson. Band. Excellent for general patriotic program in school or community at large. Includes "America," "Hail Columbia," "The Red, White and Blue," "Rally 'Round the Flag, Boys," "Tenting on the Old Camp Ground," "Dixie," "Glory, Glory, Hallelujah!" "Tramp, Tramp, Tramp," and "When Johnny Comes Marching Home." Not difficult.

(8-9) Carry Me Back to Old Virginny, by Stephen Foster, arr. by Lucius Hosmer. Band. \$2. A new setting, of medium difficulty. Suitable for light concert work. The same, arr. for orchestra. Small, \$1.35; full, \$1.85. A good arrangement, simple to play; contains fine work for all sections of the orchestra.

(10) A Chippewa Lament, by Carl Busch. Band. Small, \$2.50; full, \$3.50; symphonic, \$4.50. This rather interesting Indian number provides ample melodic interest and at the same time is rather demanding on musicianship.

(11) Fifteen National and Patriotic Melodies, arr. by R. Gruenwald. Orchestra. Small, \$1.35; full, \$1.85. Each tune is a separate unit. Of intermediate difficulty. Most of the numbers are written for clarinet and cornet in A, which makes them impractical for school use, as most pupils do not have "A" instruments.

(12) Grand American Fantasia—Tone Pictures of the North and South, arr. by Theodore Bendix. Orchestra. Consists of well known regional tunes, such as "Maryland, My Maryland," "Bonnie Elsie," "Tenting To-Night," "Carry Me Back to Old Virginny," "Massa's in de Cold, Cold Ground," and ends with the national anthem. Of intermediate grade. All parts interesting. Violin parts are in the first position and can easily be played by average orchestra; other parts comparable. Practical for assemblies.

(13) Patrol of the Red, White and Blue, arr. by T. H. Rollinson. Band. \$1.50. A medley, including "The British Grenadiers," "The Marseillaise," and "The Red, White and Blue." Good material for recreational reading by school bands or for light concert work in summer programs of municipal organizations.

(14) With the Colors, by Louis Panella. Band. 75c. A good march, suitable for a school assembly program or community gathering. Not difficult.

(15) A Ballad of Early New England, by Cecil Burleigh. Piano. \$1.25. The composer depicts in tone the spirit, struggles, and victories of the early settlers. Five numbers. For advanced students.

(16) Negro Lament, by David Guion. Piano. 60c. Middle theme similar to the melody of "Deep River." A representative composition of Guion, suitable for advanced student.

#### Elkan-Vogel Co., Inc., Philadelphia

(1) America, My Wondrous Land, by Harry Webbs Farrington and Rob Roy Peery. Vocal solo, 50c; SATB, SSAA, TTBB, 15c; symphonic band, 75c; orchestra, \$1.50. A Franklin Institute Prize Song. Of medium difficulty; rather high in range. Majestic style. Good patriotic song for solo or group, with or without orchestral accompaniment.

(2) Dirge for Two Veterans, by Harl McDonald. SSAA, with piano accomp. 30c. Text presents the tragedy of war as it is experienced by women. Femininely emotional.

(3) Pioneers, O Pioneers! by Harl McDonald. SATB, a cappella. 60c. Composed for Westminster Choir. Moving harmonies, beautifully constructed transpositions, good text. High school choruses should enjoy the study and performance of this composition.

(4) Songs of Conquest, by Harl McDonald. SATB, with piano accomp. 60c. Excellent florid vocal passages augment the sincere, adult character of the text, which evolves around the theme: "... there is no escapement from the force of man ... Man has prevailed."

#### Carl Fischer, Inc., New York

(1) America, by Leo Ornstein. SA, SSA, SAB, SATB. 12c. An excellent choral number of the type needed now. Good for massed choruses, festivals, and community groups.

(2-3) Beautiful Dreamer, by Stephen Foster, arr. by Mae Nightingale. SAATB (arr. for junior high school boys). 12c. An excellent Nightingale arrangement from the Troubadour Series. Highly recommended for junior high school festival and concert programs. The same, arr. by Robert McLeod. Descant with unison. 12c. Weak harmony. Of medium difficulty.

(4) Cycle of American Holidays, by A. Louis Scarmolin. SA. 15c. Useful assembly songs for Arbor Day, July Fourth, Thanksgiving, and Christmas.

(5) Cowboy Lament, by J. DeForest Cline. SSAATTBB. 15c. Excellent a cappella material. Not too difficult; good tenor range.

(6) Echoes from de Cotton Fields, by E. J. Moore-Seamans. SATB. 15c. In Negro dialect. Hymn-like in form. Simple melody and harmony.

CONTINUED ON NEXT PAGE

### Carl Fischer, Inc., New York (Continued)

(7) Father of Liberty, by Irving Cheyette and Charles J. Roberts. Unison. 12c. March song for patriotic gatherings or Washington's Birthday.

(8) Gentle Annie, by Stephen Foster, arr. by Franz Bornschein. Desc. 12c. An excellent arrangement. Folk appeal.

(9) The Glendy Burk, by Stephen Foster, arr. by Robert McLeod. Desc. 12c. In Negro dialect. An interesting, easy arrangement. Descant high.

(10) A Home on the Range, by O. J. Fox, arr. by Page. TTBB. 15c. A good arrangement, of medium difficulty. Voice range good.

(11) Jeanie with the Light Brown Hair, by Stephen Foster, arr. by Franz Bornschein. Unison with descant. 12c. Jeanie again, this time dressed in a very pretty descant.

(12) John Henry, by Elie Siegmeister. SATB, with tenor solo; a cappella. 20c. Commendable setting of a traditional American saga. Suitable for high-grade choir programs.

(13) Land uv Degradashun, by Robert MacGimsey, arr. by Orrie Lee. TTBB. 15c. Good song for a men's chorus, by the composer of "Shadrack." In characteristic spiritual style. Effective piano accompaniment. Of medium difficulty.

(14) The Lost Colony Song Book, compiled and collected by Paul Green; special music by Lamar Stringfield. Excellent musical material for an historical pageant. Taken from the play, "The Lost Colony."

(15) Lou'sianna Belle, by Stephen Foster, arr. by Mae Nightingale. SAATB. 15c. Admirable arrangement for junior high school boys. Also scored for minstrel orchestra.

(16) Music Makers of Kansas, by Charles Sanford Skilton. SA. 10c. An easy, tuneful song, of local interest.

(17) My Pledge, by John C. Hull. Unison. 10c. Good patriotic song for assemblies or community sings. Very easy, but most effective.

(18) Old Americana, arr. by Jacques Homier. TTBB, a cappella. Commendable arrangement of melodies of 1870. Fairly easy; suitable for a beginning boys' choir or community groups.

(19) Old Glory, I Salute You, by Vaughn de Leath, arr. by Palmer Clark. SA, 10c; SSA, SAB, TBB, 12c. Good patriotic song for clubs, general music assemblies, defense sings. In the popular vein.

(20) Simon Legree, by Douglas Moore. TTBB. 20c. Unsuitable for school use, but may have other uses.

(21) Song of the Cowboy, by Lily Strickland. TTBB. 15c. Not Strickland's best. Fairly easy.

(22) Spirit of America, by J. C. Marks. SATB, SAB. 15c. Adequate words, but inferior music.

(23) The Star Spangled Banner, by John Stafford Smith, arr. by Frank Asper. SSAATBB, a cappella. Opens with men's chorus, builds climax by addition of four-part women's choir. There are better arrangements of the national anthem.

(24) 30 & 1 Folk Songs from the Southern Mountains, arr. by Bascom Lunsford and Lamar Stringfield. Unison. 75c. Excellent for those who are looking for new song material from our southern mountain country. Of elementary or junior high school level.

(25) Thunderin', Wonderin', by Robert MacGimsey, arr. by Orrie Lee. TTBB. 12c. Creditable voice arrangement and well-sustained mood.

(26) Trouble, by Robert MacGimsey, arr. by Orrie Lee. TTBB, piano ad lib. 10c. Makes an excellent contrasting number to "Land uv Degradashun." Beautifully sustained mood. Of medium difficulty.

(27) What the Flag Sings, by James Ecker. SSA, with contralto or baritone solo, 15c; SATB, with baritone solo, 20c. Useful for the pageant-type of patriotic program.

### J. Fischer & Bro., New York

(1) Daniel Webster's Collect for Americans, by Harvey Gaul. SATB. 20c. An outstanding, extremely difficult work. The words are well defined by the music, which opens with a stirring, martial effect, closes with a thrilling climax. Harmonies are close and contemporary in feeling, and the difficult accompaniment is effective. An excellent work for large chorus.

(2) Hymn for the Pioneers, by Howard Hanson. TTBB. 15c. Originally used for the Swedish tercentenary, this song is today applicable to the unity through music movement. Closely knit harmonies and a solidity that is a challenge to any male group make this a desirable, but difficult, number.

(3) Land of Our Birth, Forever Free, by Geoffrey O'Hara. SATB. 15c. The creative resourcefulness which marks the composing of Mr. O'Hara is here well displayed. He has arranged this song with awareness of both the possibilities and limitations of the high school voice. It is forceful and has a dramatic and important piano part. Suitable for any occasion.

(4) Music, by Howard A. Love. SATB. 12c. A charming, quiet, resourceful piece of music, not too difficult. The words and music are mutually fitting and effectively treated. An appeal for peace through music, the song closes with a brilliant, sonorous prayer.

(5) O Eternal Truth, by Harvey Gaul. SATB. 15c. A difficult, stirring fanfare, with both English and Latin texts. Definitely on the college level, it is noble in thought and an outstanding work.

(6) A Prayer for Peace, by Alfred H. Johnson. SATB, TTBB, SA, or unison. 12c. An excellent anthem, well-scored for voices. The two-part arrangement is least effective. The work is not very difficult and would suit the average church choir. Words and music combine to create a fervent and dramatic spirit.

(7) Song to the Workers and Builders, by William Pelz. SATB. 15c. Here is a dramatic number in the Whitman mood, a glorification of the workaday world that sweeps to a stirring climax. Difficult, it is best suited to college choral groups.

(8) The Star Spangled Banner, by John Stafford Smith, arr. by Geoffrey O'Hara. SATB. 12c. A difficult and effective arrangement of the national anthem; suitable for advanced choral groups.

(9) To the Spirit of Music, by Percy Rector Stephens. SATB. 15c. Another fine choral setting, admirably and artistically done. Dramatic in character and full of deep feeling. Suitable for advanced high school choruses, but preferable for older groups.

### H. T. FitzSimons Co., Chicago

(1) America For Me, by Rollin Pease, arr. by Don Wilson. TTBB. 10c. Not new, but worthy of notice as a possibility for a high school boys' chorus or quartet. The text is simple and not too sentimental. Fairly easy. Happy correlation of text and music when former contrasts the Old World with the New.

(2) Flag of My Land, by Jeanne Boyd. SSAATBB. 25c. Suited to pageants or patriotic festivals; too long for regular repertoire. Fairly difficult. Occasionally divides into eight parts. Demands large, powerful group. Dramatic and emotional.

(3) Invocation to Peace, by Robert McLeod. SA. 12c. Excellently written, restful prayer for peace. In the style of Handel, with appropriate accompaniment. Simple, but demands musical phrasing and good legato. Mainly suited to church or school choir.

(4) Our Washington, by Sybil A. Hanks. SA, SSA, TTBB, SATB. 12c. Practical for grade school or junior high in a small school system. Not worthy of long rehearsing by high school chorus, but adequate for assembly singing or Washington's Birthday program.

(5) The Road to Vaux, by Isaac Van Grove, arr. by E. Soderstrom. TTBB. 15c. Appropriate for use in adult musical drama on stage or radio. Also usable in American Legion convention program. Fairly difficult. Music, and especially text, calls for mature singers beyond high school age. A dramatic, well-written build-up climaxes in the fury of battle, ends in the peace of death.

### Harold Flammer, Inc., New York

(1) All Glory, Laud and Honor, by M. Teschner, arr. by Noble Cain. SATB. 20c. An easy song, but the bass range is too great and there is too much unison. The arrangement depends too much upon the accompaniment.

(2) America, My Own, by Noble Cain. SATB. 15c. Orchestration available. A spirited song with good words. Of moderate difficulty.

(3) The Flag of Flags, by Daniel Wolf, arr. by W. Riegger. SATB, with optional trumpet obbligato. 15c. An easy march song with simple accompaniment. Features TB and SA duets.

(4) Flag of Freedom, by Whitney Coombs. SATB, with baritone solo. 18c. A simple, melodic song. The modulations sound forced.

(5) I Pledge Allegiance to My Flag, by Myrtle Miller Bridges, arr. by W. Riegger. SATB, with optional trumpet obbligato. 15c. A vigorous march song with solid harmony. Boys, particularly, will enjoy singing this number. Easy. Should be popular with high school assemblies.

(6) My Country, by Geoffrey O'Hara. SATB. 15c. Tuneful and dignified; of medium difficulty.

(7) Ode to the Homeland, by Noble Cain. Unison or SATB. 15c. Orchestration available. Effective for unison singing. Interesting harmony in SATB arrangement. Strong appeal to adolescents.

### Sam Fox Publishing Co., New York

(1) America's Trust, by Virginia Ballaseyus. SATB. 15c. Easy voice lines. Suitable for community sings.

(2) Emblem of Liberty, by Tom Ford and Fr. von Suppe, arr. by J. S. Zamecnik. Two-part. 12c. Easy arrangement of von Suppe's familiar Boccaccio march. Tuneful and suitable for any program about the American flag.

(3) Faith of America, by J. S. Zamecnik. SATB. 15c. Easy.

(4) Let's Get Together, by Geoffrey O'Hara. Vocal solo. Popular patriotic song, dealing with the "getting together" of the United States and England. Propaganda.

(5) Our Heritage, by J. S. Zamecnik. SATB, a cappella. 15c. Interesting voice treatment. A good climax number of medium difficulty.

(6) Pledge of Allegiance, by Arthur Bergh. Vocal solo. Band accompaniment available. Interesting setting of the pledge. Band arrangement provides stirring prelude to song. Good opening number.

(7) Semper Paratus, by Capt. Francis Saltus van Boskerck, U.S.C.G. This official song of the United States Coast Guard

CONTINUED ON PAGE THIRTY-THREE



# The John Church Co. Chorus Catalog

## Includes Many Very Popular Numbers

### TREBLE VOICES—TWO PART

Amorosa (Boez) (Jr. H.) (35190).....	\$0.12
Angelus (Chaminade) (Jr. H.) (35120).....	.10
The Brook (Huerter) (Jr. H.) (35137).....	.15
The Evening Hour (Brown) (Jr. H.) (35343).....	.10
Eye Hath Not Seen, Nor Ear Heard (Foster) (Jr. H.) (35301).....	.12
Gavotte (Marzo) (Jr. H.) (35188).....	.12
Geisha Dance (Marzo) (Jr. H.) (35276).....	.12
The Green Cathedral (Hahn-Carleton) (E. S.) (35399).....	.10
The Guitar (Hammond) (H. S.) (35157).....	.15
May-Pole Dance (Marzo) (Jr. H.) (35165).....	.15
Mighty Lak' a Rose (Nevin-Bliss) (E. S.) (35054).....	.15
O-He Carita (De Koven) (Jr. H.) (35006).....	.15
Recessional (De Koven) (E. S.) (35020).....	.12
Song of the Cherry Blossoms (Kroeger) (E. S.) (35201).....	.12
The Song of the Stars (Chaminade) (H. S.) (35261).....	.15
Spring (Huerter) (E. S.) (35051).....	.15
The Stars and Stripes Forever (Sousa-Felton) (E. S.) (35233).....	.12
The Swing (Huerter) (E. S.) (35052).....	.10
Tulips (Kroeger) (E. S.) (35417).....	.10

### TREBLE VOICES—THREE PART

(Unless otherwise indicated)

At Eventide (Spross) (H. S.) (35380).....	.15
Boat Song (Ware-Spross) (H. S.) (35001).....	.15
Catina (Venetian Folksong) (Arr. Saar) (H. S.) (35219).....	.12
Cloud Shadows (Hammond) (H. S.) (35122).....	.12
Come, Sing the Round With Me (Martini) (Jr. H.) (35361).....	.08
Come Unto These Yellow Sands (Purcell-Shelley) (Jr. H.) (35336).....	.08
Come With Me to Romany (Browne) (H. S.) (35159).....	.12
Cradle Song (MacFadyen) (H. S.) (35065).....	.10
Desert Love Song (Spross) (Col.) (35104).....	.12
Done Paid My Vow to the Lord (Dett) (H. S.) (35007).....	.15
The Elf-Man, and Why (Wells-Harris) (H. S.) (35375).....	.12
Fiddle (Cadman) (H. S.) (35340).....	.12
The Fountain (Hammond) (H. S.) (35168).....	.12
Fulfillment (Spross) (H. S.) (35004).....	.12
The Great Tents Sleep (Spross) (H. S.) (35408).....	.12
The Green Cathedral (Hahn) (Jr. H.) (35038).....	.15
Gypsy Songs, No. 1 (Dvorak-Shelley) (H. S.) (35167).....	.12
I Have Hung My Tent in Crimson (Spross) (H. S.) (35003).....	.15
Hindoo Song (Bemberg-Spross) (H. S.) (35322).....	.15
Hindu Slumber Song (Ware-Spross) (H. S.) (35033).....	.10
I'm So Glad Trouble Don't Last Away (Dett) (H. S.) (35123).....	.10
I Cannot Dance for You, My Lord (Spross) (H. S.) (35410).....	.15
I Love Life (Mana-Zucca-Spross) (Jr. H.) (35212).....	.12
I Love Thee (Grieg-Saar) (H. S.) (violin or cello ad lib) (35199).....	.16
I Shall Not Pass Again This Way (Effinger-Durst) (H. S.) (35031).....	.12
In the Deepes O' the Daisies (Hawley-Spross) (H. S.) (35061).....	.15
Invocation (Mana-Zucca) (H. S.) (35228).....	.10
Invocation to Life (Spross) (H. S.) (35077).....	.15
It Is the Sunset Hour (Spross) (H. S.) (35013).....	.12
The Joy of Spring (Schutt-Spross) (H. S.) (35030).....	.20
Knowest Thou the Land? (Thomas) (H. S.) (35323).....	.15
The Lamp in the West (Parker-Deems Taylor) (4 part ad lib) (H. S.) (35080).....	.12
The Last Hour (Kramer) (H. S.) (35222).....	.12
Let All My Life Be Music (Spross) (H. S.) (organ ad lib) (35101).....	.18
The Little Quaker Maid (Spross) (H. S.) (35304).....	.15
Louisiana Lullaby (Foster) (H. S.) (35406).....	.15
The Lure of the Gypsy Trail (Jones) (H. S.) (35124).....	.12
Mandoline (Debussy-Spross) (H. S.) (35324).....	.15
Mammy's Lullaby (Humoresque) (Dvorak-Spross) (Col.) (35250).....	.15
Maytime (Rice) (H. S.) (35036).....	.10
Mighty Lak' a Rose (Nevin) (Jr. H.) (35193).....	.15
Mon Desir (Nevin-Harris) (H. S.) (35072).....	.12
A Mother Song (Gaynor-Blake) (Col.) (35225).....	.12
My Little White Rose (Bliss) (H. S.) (35309).....	.12
My Mother Bids Me Bind My Hair (Haydn-Baldwin) (H. S.) (35047).....	.15
My Tender Songs Would Be Flying (Hahn-Deems Taylor) (H. S.) (35081).....	.12
A Necklace of Love (Nevin-Spross) (H. S.) (35089).....	.12
The Nightingale's Song (Nevin-Harris) (H. S.) (35084).....	.15
Oasis (Spross) (H. S.) (35409).....	.12
One Morning, Oh, So Early (Hawley) (H. S.) (35175).....	.12
The Owl, and A Little Rock (Wells-Harris) (Jr. H.) (35064).....	.15
A Pastoral (Carey-Saar) (H. S.) (35397).....	.12
Queen Lily (Grimm) (H. S.) (35423).....	.15
Rachem (Mana-Zucca) (Col.) (35032).....	.15
Recessional (De Koven) (H. S.) (35019).....	.15
Scarf Dance (Chaminade-Spross) (Col.) (35005).....	.25
La Savoyarde (Piedmont Folksong) (Arr. Saar) (Jr. H.) (35218).....	.12
Shepherd Maid, Why Tarry? (French Air) (Arr. Deems Taylor) (4 part) (H. S.) (35313).....	.12
Silent and Alone (Dvorak) (H. S.) (35239).....	.10
Silent, Starlit Night (Hahn) (H. S.) (35325).....	.15

The GRADING of these numbers—College (Col.), High School (H.S.), Junior High (Jr.H.), and Elementary School (E.S.)—should not be thought of as a strict indication of where they must be sung to be effective; regard it rather as a basic level, remembering that quality makes the easier numbers equally effective in advanced grades, and varying degrees of ability make the difficult numbers performable by lower grades. Asterisk (\*) indicates numbers which may be sung a cappella.

### TREBLE VOICES—THREE PART (Cont'd)

Somebody's Knocking at Your Door (Dett) (Col.) (35186).....	.20
Songs My Mother Taught Me (Dvorak-Shelley) (H. S.) (35258).....	.10
Summer (Chaminade-Shelley) (H. S.) (35076).....	.15
Sweet, Sweet Lady (Spross) (H. S.) (35314).....	.16
The Taj Mahal (Wachtmeister) (Col.) (35338).....	.25
There's a Lark in My Heart (Spross) (H. S.) (35109).....	.15
There's a Mettin' Here Tonight (Dett) (H. S.) (35008).....	.15
The Top O' the Mornin' (Mana-Zucca) (Jr. H.) (35273).....	.15
Trees (Hahn) (H. S.) (35036).....	.12
The Voice of the Chimes (Hahn) (Jr. H.) (35251).....	.15
When Love Came Into Bloom (Steinel) (Jr. H.) (35355).....	.10
When Love Is Kind (Irish Folksong) (Arr. Saar) (Jr. H.) (35293).....	.12
When the Roses Bloom (Reichardt-Harker) (Jr. H.) (35337).....	.10
When Tired Caravans Are Resting (Spross) (H. S.) (35085).....	.12
Woodland Magic (Wick) (H. S.) (35253).....	.20
The Woodland Sprite (Arditi-Marzo) (H. S.) (35196).....	.20
The Woodpecker (Nevin-Harris) (Jr. H.) (35275).....	.12
Yearning (Tachikowsky-Spross) (Col.) (35303).....	.20
Yesterday and Today (Spross) (H. S.) (35049).....	.15
Zohra: It Is the Morning (Spross) (Col.) (35411).....	.12

### MALE VOICES—FOUR PART

(Unless otherwise indicated)

All Through the Night, and God That Madest Earth and Heaven (Welsh Folksong) (Arr. Davis) (H. S.) (35194).....	.06
The Angelus (Hammond) (Col.) (35295).....	.10
*Ashes of Roses (Hawley) (Col.) (35230).....	.08
At Sea (Buck) (Col.) (35156).....	.15
Blow, Blow, Thou Winter Wind (Baas) (Col.) (35097).....	.20
Break, Break, Break (Crosse) (Col.) (35206).....	.15
Bubbles (Von der Mehden, Jr.) (Col.) (35416).....	.15
*A Calamity (Spross) (Col.) (35254).....	.20
El Capitan (Sousa) (H. S.) (35349).....	.15
Coming Home (Willeby-Spross) (Col.) (35305).....	.12
Danny Deever (Choruses Only) (Darnoch) (H. S.) (35277).....	.08
Darling, My Own (Giordani-Spross) (Col.) (35346).....	.12
The Dawn (Hammond) (Col.) (Organ and Piano Acc.) (35173).....	.20
*Deep in the Heart of Me (Wells-MacArthur) (H. S.) (35158).....	.08
*Far O'er the Stars Is Thy Rest! (Abt-Nevin) (Col.) (35215).....	.08
*God Is Love (Franz-Hawley) (H. S.) (35177).....	.12
Good-Day, Susanne! (Delibes-Hahn) (Col.) (35055).....	.15
*Hunting Song (Spross) (Col.) (35278).....	.15
The Green Cathedral (Hahn-Huntley) (Col.) (35308).....	.15
How Many Times Do I Love Thee? (Spross) (Col.) (35339).....	.12
*I Come to Watch O'er Thee (Hawley) (Col.) (35146).....	.12
I Love Life (Mana-Zucca-Moore) (Col.) (35207).....	.12
I Shall Not Pass Again This Way (Effinger) (Col.) (35395).....	.12
I'll Take You Home Again, Kathleen (Westendorf) (H. S.) (35022).....	.08
In Maytime (Speake-Peery) (H. S.) (35342).....	.15
*King of the Air Am I (Huerter) (Col.) (35252).....	.12
*The Lamp in the West (Parker) (H. S.) (35009).....	.10
*Landman's Song (Spross) (Col.) (35354).....	.15
The Last Hour (Kramer) (Col.) (35393).....	.15
The Liberty Bell (Sousa-Willson) (H. S.) (35386).....	.15
*Little Boy Blue (Westendorf) (H. S.) (35117).....	.08
*De Little Sunflower Coon (Spross) (Col.) (35363).....	.15
Lullaby (Brahms) (Col.) (35345).....	.06
Mammy's Lullaby (Humoresque) (Dvorak-Spross) (Col.) (35321).....	.15
The Messiah of Nations (Sousa) (Col.) (35298).....	.12
Mighty Lak' a Rose (Nevin) (H. S.) (35205).....	.10
*The Monkey Said to the Chimpanzee (Nevin) (Col.) (35327).....	.10
My Heart Is a Haven (Steinel-Peery) (3 Part) (H. S.) (35270).....	.10

### MALE VOICES—FOUR PART (Cont'd)

Nichavol (Mana-Zucca-Haupt) (Col.) (35274).....	.15
O Majestic Trees (Handel-Spross) (Col.) (35379).....	.12
*The Old Canoe (Root) (H. S.) (35034).....	.08
*Old King Cole (Nevin) (Col.) (35312).....	.08
Pancake Heaven (Richter-Stoughton) (Col.) (35392).....	.15
Pirate Song (Olmstead) (Col.) (35262).....	.15
Recessional (De Koven) (Col.) (35017).....	.12
Rhapsodie (Brahms) (Col.) (35400).....	.20
*Route Marchin' (Stock) (Col.) (35236).....	.25
The Shadow Barge (Crosse) (Col.) (35011).....	.35
*The Slipper That My Mother Wore (Huerter) (H. S.) (35328).....	.15
A Song of Steel (Spross) (Col.) (35291).....	.15
*The Stars and Stripes Forever (Sousa) (H. S.) (35119).....	.12
*Stay Thou With Me (Bach-Spross) (Col.) (35056).....	.12
Tale of a Ginger Jar (Gaynor-Woods) (H. S.) (35046).....	.12
There! Little Girl; Don't Cry! (Westendorf) (H. S.) (35091).....	.08
*Thine Eyes So Blue (Lassen-Schehlmann) (Col.) (35245).....	.06
*Uncertain' Obadiab (Spross) (Col.) (35371).....	.15
*Venetian Love Song (Nevin-Humphries) (Col.) (35014).....	.15
The Village Blacksmith (Spross) (Col.) (35415).....	.20
Walkin' in De Gahden (Andrews) (Col.) (35356).....	.15
*Wanderer's Night Song (Rubinstein-Classen) (H. S.) (35102).....	.10
*We're Goin' to Sing the Old-Time Songs (Carleton) (Col.) (35382).....	.20
*We are the Music-Makers (Brewer) (Col.) (35271).....	.15
Where'er You Walk (Handel-Spross) (H. S.) (35079).....	.15
The Winding Road (Spross) (H. S.) (35210).....	.15
The Woodpecker (Nevin-McMullen) (H. S.) (35344).....	.12

### MIXED VOICES—THREE PART

Boat Song (Donovan) (Jr. H.) (35200).....	.06
Cloud Shadows (Hammond-Bliss) (Jr. H.) (35195).....	.10
A Day in Venice (Nevin-Bliss) (Jr. H.) (35075).....	.25
Drink To Me Only With Thine Eyes (Old English) (Arr. Bliss) (Jr. H.) (35074).....	.10
The Haunt of the Witches (Toogood-Woods) (Jr. H.) (35028).....	.15
A Little Dutch Garden (Mead-Baldwin) (Jr. H.) (35311).....	.15
Mighty Lak' a Rose (Nevin-Bliss) (Jr. H.) (35062).....	.12
The Stars and Stripes Forever (Sousa-Felton) (Jr. H.) (35234).....	.12
Venetian Love Song (Nevin-Bliss) (Jr. H.) (35059).....	.12

### MIXED VOICES—FOUR PART

*The Call of Spring (Hawley) (H. S.) (35266).....	.12
Cherubim-Song, No. 7 (Bortnyansky-Tchaikowsky) (H. S.) (35357).....	.12
How Many Times Do I Love Thee? (Spross) (H. S.) (35332).....	.12
*I Am Music (Spross) (H. S.) (35334).....	.18
*In Maytime (Speaks) (H. S.) (35209).....	.10
The Lark Now Leaves His Watery Nest (Parker-Woodson) (H. S.) (35394).....	.15
The Last Hour (Kramer) (H. S.) (35294).....	.12
The Liberty Bell (Sousa-Carleton) (H. S.) (35387).....	.15
Like an Expert Builder (Spross) (H. S.) (35376).....	.15
I Love Life (Mana-Zucca-Peery) (H. S.) (35272).....	.12
My Heart Is a Haven (Steinel-Averell) (H. S.) (35353).....	.10
Mon Desir (Nevin-Peery) (H. S.) (35348).....	.15
Song of Peace (Orem) (H. S.) (35350).....	.15
The Song of the Mountains (Cadman) (H. S.) (35413).....	.12
The Stars and Stripes Forever (Sousa-Felton) (Union) (E. S.) (35232).....	.10
*The Stars and Stripes Forever (Sousa) (H. S.) (35260).....	.10
*Sunrise (Taneyef) (H. S.) (35284).....	.15
Waltz Chorus from "Faust" (Gounod) (H. S.) (35364).....	.20
We Wait Thy Loving-Kindness (Field) (H. S.) (35238).....	.06
*When Mabel Sings (Speaks) (H. S.) (35316).....	.10
Where'er You Walk (Handel-Spross) (H. S.) (35414).....	.15

A Single Copy of Any of These Numbers Cheerfully Sent "On Approval" for Examination



## The John Church Co.

THEODORE PRESSER CO., Distributors

1712 CHESTNUT STREET, PHILADELPHIA, PA.

**Sam Fox Publishing Co., New York (Continued)**

has much excitement and appeal. Suitable as a pep number. Easy. Band arrangement makes interesting use of chromatic passages during the interlude.

(8) Youth on Parade, by Geoffrey O'Hara. Unison, with band or orchestra. Spirited and singable. The type of song that old and young will whistle on the way home. Highly recommended for any kind of youth program.

(9) A Patriotic Fantasia, arr. by Bruno Reibold. Vocal and instrumental. Chorus and orchestra, orchestra only, chorus and piano, chorus and small instrumental ensembles. A weaving together of various patriotic songs with instrumental interludes. Usable and interesting. Its attempted portrayal of the story of a nation through its patriotic songs is limited by the scope of songs covered, but it would furnish a good climax to a program. The songs employed are "Yankee Doodle," "Hail Columbia," "Columbia, the Gem of the Ocean," "When Johnny Comes Marching Home," "Dixie," "Tramp, Tramp Tramp," "The Girl I Left Behind Me," and, as ending, a stately arrangement of "America."

(10) The Ramparts We Watch, by Lt. Com. W. Gordon Beecher, U.S.N. Vocal and instrumental. SATB (15c), TTBB (15c), SSA (15c), SA (12c), solo voice (40c), vocal orchestration (75c), full band (\$2), symphonic band (\$3), full orchestra (\$2.50), symphonic orchestra (\$3.25), small orchestra (\$1.50). This is the stirring song from the motion picture, "The Ramparts We Watch," produced by the March of Time. Easy to learn, very singable melody, appropriate text, and rhythm with a lilt. Instrumental arrangements include interesting prelude and interlude which establish and enhance the fiery spirit of the composition. Appropriate for any patriotic program.

(11) 1776—Descriptive Scenes of the American War of Independence, by J. S. Zamecnik. Band. Regular, \$3.50; full, \$5; symphonic, \$6.50. Tends to tell too much of a story, but provides interesting enough bit of program music for general high school concert work. Rather difficult.

**H. W. Gray Co., New York**

(1) The American Flag, by Joseph Drake and Carl Busch. (Novello & Co.) Cantata for solo, chorus, and orchestra. 50c. Difficult. Needs orchestral accompaniment. Words concern combat: fire, sword, etc. Colorful accompaniment. Solos too difficult for high school voices. Performing time: 30 min.

(2) The Freeing of the Frontier, by Avery Gaul and Harvey Gaul. (Novello & Co.) Cantata for mixed voices. 75c. This patriotic cantata is based upon an historical episode of pioneer Pennsylvania: the driving back of the Indians after their capturing and burning of many English forts. The music is stirring and, if properly done, effective. Rather difficult.

(3) God Save America! by Frank Conroy and W. Franke Harling. SAA, SATB. 10c. A good march tune, in simple three-part song form, with conventional harmonies. Easy to sing and well within range of grade or high school students.

(4) A Hymn of Freedom, by J. A. Symonds and Eric H. Thiman. SATB. 15c. Not difficult, but written in long vocal phrases. First section sung by all voices in unison against a rich harmonic accompaniment. Ending is dramatic, like that of a Te Deum. Excellent example of modern English choral writing.

(5) Liberty Tree, by Thomas Paine and T. Frederick H. Candlyn. SATB. 20c. Easy to sing and martial in character. A review of the establishing of democratic principles in America. Several unison parts for tenor, bass, and whole chorus. Good part writing, with adequate piano accompaniment.

(6) A Prayer for Our Country, by W. R. Voris. SATB. 15c. Words, taken from Revised Prayer Book, are suitable for patriotic occasions. Four-part harmonic singing contrasts with chanting. Well written and not difficult.

(7) A Prayer in Time of War, by Clarence Dickenson. SATB. 15c. Difficult and requires excellent basses. Words adapted from the Bible. Music of the superior caliber typical of Dickenson.

(8) A Song of Victory, by Percy E. Fletcher. SATB. 35c. Voice parts, in most instances, within moderate range. Soprano-contralto duet. Of medium difficulty. Good piano accompaniment. Good melodic line with conventional harmonies. Composed at the close of the first World War, it is equally appropriate today.

(9) To America, by Alfred Austin and Cecil Forsyth. SSA, TTBB, SATB. 15c. An effective, easy, choral work, with unusually good words and brilliant music.

(10) The White Pilgrim, compiled by Lewis Horton and Buell Kazee. (Novello & Co.) Cantata for SATB. \$1. A true folk cantata, based upon original folk tunes collected in eastern Kentucky by the composers. Its principal character is Elder Joseph Thomas, an itinerant preacher of a century ago, who always dressed in white. The cantata has been produced with marked success in Mr. Horton's native state of Kentucky. Its use of genuine folk songs should give it long and wide usage and might well set the stage for more such works.

(11) Chant for Dead Heroes, by Harvey Gaul. Organ. 75c. Written in memory of an American soldier. Title and subject limit its uses. Difficult.

(12) Pioneer America, from the Second Organ Suite, by Seth Bingham. Organ. \$2.50. A descriptive collection containing the following parts: Redskin Rhapsody, Sailing Over Jordan, Along

the Frontier, Puritan Procession. Appropriate for program of American music. On a well-equipped organ some striking effects can be obtained in these compositions.

(13) Skyland, by Charles Vardell, Jr. Organ. 75c. Built on a folk tune from the mountains of western North Carolina. Difficult. Employs independent double pedal work. An enjoyable composition in the lighter vein.

(14) To an American Soldier (Elegy) by Thompson. Organ. 75c. A simple solo melody begins the work in a slow, funereal style; the composition works up to a climax in the middle section, closes very softly and simply. A relatively easy number.

(15) Variation and Toccata on a National Air ("America"), by Norman Coke-Jephcott. Organ. 75c. The melody is played by the pedal in the first two sections, then shifts to normal position in soprano, with an ornate accompaniment in maestoso style. Much ado about nothing, but comprises a short display piece.

**Harms, Inc., New York**

(1) The American Serenade, by Victor Herbert, revised and edited by F. Campbell-Watson. SATB, with soprano solo. 20c. A melodic composition, with syncopated rhythm.

(2) Stout Hearted Men, by Sigmund Romberg, arr. by Walter Scotson. SA, TB, TTB, 15c; SAB, 16c. A stirring song, more suitable for boys than girls. Well-arranged. Of medium difficulty.

(3) Strike Up the Band, by George Gershwin, arr. by Walter Scotson. SA, TB, 15c; SAB, SATB, TTB, 16c. An easy song in the popular vein. Better suited to a boys' chorus than a girls'. The tenor is low in the SATB arrangement.

(4-5) Your Land and My Land, from "My Maryland," by Sigmund Romberg. TTBB. 20c. Tuneful and stirring; semi-popular. Of medium difficulty. The same, arr. by Douglas MacLean. SA. 15c. Good for assembly singing, patriotic community meetings, and large choruses. Its simplicity makes possible its use by a grade school chorus. Its straightforward, hearty swing suggests male voices, and the text renders it suitable for a high school boys' chorus. The section from the climax to the refrain is interestingly formed from a bit of the chorus of the "Battle Hymn of the Republic."

(6) Musical Americana, arr. by Forrest L. Buchtel. In two books. Series of quartet combinations for wind instruments (cornet, clarinet, trombone). Ensemble parts, 65c each. Optional piano accompaniment, 90c. Popular American tunes so arranged that it is possible to get 120 different quartet combinations. Good recreational music; also practical for service club dinners or other types of meetings where light music is enjoyed. Fairly easy to moderately difficult.

(7) String Americana, arr. by Henry Sopkin. In two books. Series of string ensembles in various combinations. Ensemble parts, 65c each. Optional piano accompaniment, 90c. Some of America's best known popular melodies arranged for use by almost any combination of strings. Not the kind of music that should be set up as a standard for students, but suitable for same purposes as foregoing series. Of intermediate grade; all parts, except 'cello, in first position.

(8) Stout Hearted Men (from "The New Moon"), by Sigmund Romberg, arr. by F. Campbell-Watson. Orchestra. Small, \$1.25; full, \$1.75. Radio-style treatment of the well-known hit tune. Colorful. Not extremely difficult, but worth careful preparation. The following choral adaptations may be used with this orchestration: SA, SAB, TBB, TTBB.

**Neil A. Kjos Music Co., Chicago**

(1) Beautiful Dreamer, by Stephen Foster, arr. by Charles Grayson. SSA. 12c. Interesting arrangement of well-known Foster song.

(2) A Chant Out of Doors, by Bodley. SSAATTBB. 15c. Inspiring words and beautiful music. Very interesting. Difficult.

(3) Dem Golden Slippers, by James A. Bland, arr. by George F. Strickling. SSAATTBB. 18c. Excellent, difficult arrangement giving a brilliant effect. Good voice range.

(4) Flag of the Free, by Forrest L. Buchtel. SATB. 15c. Patriotic song with much spirit. A fine tune that people will hum on the way home from the concert.

(5) I Am the Wind, by Dawson. SSAATTBB. 15c. Sentimental text, but interesting voice treatment. Moderately difficult.

(6) Jim Along Josey, by Harper, arr. by Beatrice and Max Krone. SATB. 12c. Easy and fun to sing.

(7) Lasso of Time, by Radie Britain. TTBB. 15c. Easy and a good tune, in the style of the cowboy song.

(8) Monotone, by Lockwood. SATB. 12c. In the modern mode. Very beautiful and not difficult.

(9) Music at Night, by Fitzgerald. SATB. 15c. Interesting harmonic and rhythmic treatment for a delightful, simple poem. Difficult.

(10) Old Colony Times, arr. by Beatrice and Max Krone. TTBB. 12c. Easy and fun to sing. Suitable for history of American music program.

(11) On the Sea, by Dudley Buck. TTBB. 15c. Robust sea song. High tenor. Difficult.

CONTINUED ON PAGE THIRTY-FOUR



**Neil A. Kjos Music Co., Chicago (Continued)**

(12) Prayer, by Grinnell-Cooke. SATB. 12c. Good text; interesting, melodious music. Moderately easy. Excellent for high school choir.

(13) A Shepherd Kept Sheep, by Don Malin. SATB. 15c. A gay pastorella. Moderately easy.

(14) Some Folks, by Stephen Foster, arr. by Beatrice and Max Krone. SATB. 15c. Boys and girls like Foster songs. This one is easy.

(15) Song at Night, by Leland B. Sateren. SATB, with soprano solo. 10c. Beautiful song, with good range of voices. Easy.

(16) Song of America, by L. E. Watters. SATB. 10c. A spirited tune for a well-known American song. Easy.

(17) The Star Spangled Banner, by John Stafford Smith, arr. by Carr. SATB. 15c. Brilliant and singable arrangement of the national anthem.

(18) Way Over Jordan, by Alex Zimmerman. SATB. 15c. Easy. To be effective, it must be sung in traditional Negro style.

(19) White Birches in the Rain, by Loomis. SATB. 12c. Interesting descriptive music. Moderately difficult.

(20) Zip Coon, arr. by Beatrice and Max Krone. SATB. 15c. An excellent arrangement of a "good old" American song.

(21) Americans All (Concert March), by E. O. Caneva and F. L. McAllister. Full band, \$1.50. Rich in melodic content. Well arranged for young bands, but merits performance by any group. Form, rhythmic patterns, and treatment of counter-melodies are interesting and offer variety without great technical problems.

(22) Youth of America (March), by Paul Yoder. Full band, 75c. First two strains give excellent chance for effective use of crisp staccato articulation and faultless precision. Trio is in the form of a very singable marching song. Easy. No break strain.

(23) National Defense (March), by Leonard B. Smith. Full band, 75c. A vigorous march in traditional style and form. Solid trombone lead in first strain. Excellent use of woodwinds with brass figures in trio.

(24) Flag of the Free (March Song), by Forrest L. Buchtel. Full band, 75c. Choral arrangement for SATB. Robust and rhythmic. Effective use of major and minor tonalities gives emphasis to textual content. Easy.

(25) Mood Pastoral, by Hall M. Macklin, arr. by Russ Howland. Symphonic band with full score, \$5. The feeling suggested by the title is admirably reflected in the music. The form is free and the idiom distinctly American, with harmonies tending toward the bittersweet effects usually found under more sophisticated titles. The arrangement gives ample attention to the color possibilities of a symphonic band.

**Lorenz Publishing Co., Dayton**

Be Glad You're an American, by Catherine Allison Christie, arr. by Ellen Jane Lorenz. Vocal solo. 35c. A hip-hip-hooray type of song, in march style, with easy text and fairly difficult rhythm.

**Ludwig Music Publishing Co., Cleveland**

(1) American Crusader (Overture), by Lester Brockton, arr. by Mayhew Lake. Band. Full, \$3.50; symphonic, \$5.50. An effective orchestral arrangement of medium difficulty. Brass work and strict rhythm lend brilliance and interest.

(2) An American Fantasia, by Carl Grossman. Orchestra and piano. Small orchestra and piano, \$2; full, \$2.75; grand, \$3.25. A medley of American folk songs arranged for high school orchestra. Full of dynamic effects. Attractive themes, interestingly treated.

(3) American Ideals (March), by W. J. Potts. Band. 75c. A good street march that could be used for an opening number of a concert program.

**Edward B. Marks Music Corp., New York**

(1) American Patrol, by F. W. Meacham, arr. by Albert Gamse. Vocal solo. Easy-to-learn arrangement of an ever-popular march. Words in keeping with the music. Usable on any patriotic program.

(2) Songs of Our Nation, arr. by Frederick Garrison. SATB or piano solo. 50c. Most of the songs use four voices, in simple arrangements. The patriotic medley comprises "America;" "Marine's Hymn;" "Yankee Doodle;" "America, the Beautiful;" "Columbia, the Gem of the Ocean;" "A Hot Time in the Old Town Tonight;" "The Star Spangled Banner."

(3) American Patrol, by F. W. Meacham, arr. by Felix Guenther. Piano. 40c. An easy arrangement.

(4) American Sonatina, by Lewis Slavit. Piano. 75c. From the Contemporary American Composers Series. Very modern, making use of uncommon time signatures and necessitating keen observance of rhythm and expression. Good program number, of medium difficulty.

(5) Persons searching for male quartet arrangements will find several in the Marks catalogue. The following are listed as appropriate for unity through music programs: I'm Uncle Sam, the Yankee, by Bishop; Let Freedom's Music Ring, by Adams; Over Land and Over Sea, by Seversky; Uncle Sam's

Marines, by Schindler; With Flags Aloft: Spirit of West Point, by Heller. 15c each.

(6) Ballad of Abe Lincoln, by Kleinsinger. TTBB, with baritone solo. 15c. Suitable for patriotic programs and Lincoln's Birthday assemblies.

**Mercer & Morris, Inc., New York**

I Am an American, by Shuster, Cunningham, and Whitcup. SA, SSA, SATB, TTBB, and band. Vocal arrangements, 15c; band, 75c (extra parts, 10c). A catchy, march-like tune. Vocal arrangements not difficult; band, easy. Suitable for high school and junior college.

**Mills Music, Inc., New York**

(1) American Symphonette No. 2 (First Movement), by Morton Gould, arr. by Paul Yoder. Symphonic band, \$6. No full score available. The orchestral version of this work was brought out in 1938. It has since proved its popularity and is now being offered in an excellent setting for band. Not especially difficult, but requires a feeling for modern style. A composition to pique the imagination of both performers and audience.

(2) Cimarron (Symphonic Overture), by Roy Harris. Symphonic band, \$6.50. No full score available. As Roy Harris' first work for symphonic band, this composition will receive the attention of all who are interested in expanding the horizons of band literature. Its program is the same as that which formed the basis for the novel and motion picture of the same name.

**Music Products Corp., Chicago**

(1) Before Flight, by Simons-Woods. SATB chorus, a cappella or with accompaniment. 16c. Modern. Dramatic and effective; not particularly melodic. Very difficult.

(2) New Born Again, arr. by Wayne Howorth. SSA. 15c. A Negro spiritual, well-arranged and attractive as a program number. Of medium difficulty.

(3) Old Black Joe, by Stephen Foster, arr. by S. Earle Blakeslee. SSAATTBB, a cappella, with chimes and vibraphone. 15c. Difficult and striking arrangement, with unusual harmonic effects. Special part for treble trio. Very attractive for program use.

(4) A Southern Fantasia, a southern medley arr. by Wayne Howorth. SSAATTBB, with contralto, baritone, and bass solos, a cappella ad lib. 18c. Something different from the standard medley. Moderately difficult.

(5) Swanee River, by Stephen Foster, arr. by S. Earle Blakeslee. Mixed chorus, a cappella or accomp., with contralto or baritone solo with violin obbligato ad lib. The lovely old song in a smooth and unusual arrangement of medium difficulty.

**Frank Pallma, Chicago**

Peter, Go Ring Dem Bells, arr. by Edgar R. Clark. Chorus, a cappella. Easy and very singable arrangement of the Negro spiritual. Jubilant and rhythmically decisive. Worthwhile.

**Theodore Presser Co., Philadelphia**

(1) Abraham Lincoln, by Edward Stockton Briar and Richard Kountz. SATB. \$1. Well-written for the high school voice. Chorus parts moderately difficult; piano accompaniment difficult and effective. Contains many beautiful melodies and is richly harmonized. Excellent for Lincoln's Birthday program.

(2) America for Me, by H. Alexander Matthews. SATB. 12c. Easy marching song suitable for high school assembly.

(3) God Bless America! by James F. Cooke. SATB. 8c. A hymn tune, very simple. First published in 1903, this song is now interesting because of its title: it is not the song that has recently swept America. Children would enjoy singing the melody of this one, too.

(4) Great Days of the American Revolution, by Frederick H. Martens and Rob Roy Peery. SATB. 60c. Eight selections based on eight famous battles of the Revolution. Good historical material. Fairly simple.

(5) Indian Songs, compiled by Thurlow Lieurance. SATB. 75c. A group of ten authentic Indian melodies expressively harmonized and arranged by the Indian authority, Thurlow Lieurance. The songs vary in style. The set includes "By the Waters of Minnetonka."

(6) Ode to America, by Costra, arr. by Davis. SATB. 15c. An arrangement of the triumphal march from "Naaman." Of medium difficulty.

(7) White Hawk, by Teresa and Lily Strickland. SATB, with soprano, tenor, alto, and bass soloists, a reader, and a dance group. A dramatic song cycle based on a Shawnee Indian legend. A work of great contrasts, in the descriptive style of Lily Strickland. Not difficult; written with consideration of the young voice.

(8) American Spirit, by Walter Esberger. Band. 75c. Appropriate for school programs, community gatherings, and general marching. Simple, but tuneful, with some good musical content. The trio easily could be set to words. The appeal is general, and the rural band would find the piece as easy to play as its more sophisticated metropolitan counterpart.

CONTINUED ON PAGE THIRTY-EIGHT

# for Concert and Classroom

## the DITSON Catalog

### College Grade Cantatas

#### THE HIGHWAYMAN (Mixed Voices—SATB)

Text by Alfred Noyes

Music by Deems Taylor

An entirely choral cantata, except for incidental baritone solos. Not difficult to sing, and about 30 minutes in length. Also published for treble voices with baritone solo.

Vocal Score, \$1.00 (Orchestration available on rental)

#### THE BUILDING OF THE SHIP (Mixed Voices—SATB)

Text by H. W. Longfellow

Music by Henry Lahee

A forceful cantata, inspired by the ever-popular poem of Longfellow, for mixed chorus and solo voices (soprano, alto, tenor, baritone, and bass). Depicting in music the thoughts and hopes that enter into the building of a ship, a performance now would be very timely. Time, 1 hour, 15 minutes.

Vocal Score, \$1.00 (Orchestra parts on rental)

#### IN MUSIC'S PRAISE (Mixed Voices—SATB)

Text by G. F. R. Anderson

Music by Henry Hadley

It is refreshing to find vigorous, inventive and musical thought expressed with clearness and directness as in this cantata. This is an excellent program number. Solos for soprano, tenor, and bass.

Vocal Score, \$1.25 (Orchestration available on rental)

#### THE CALL TO FREEDOM (Mixed Voices—SATB)

Words and Music by Victor Herbert

Particularly timely is this stirring, patriotic ode. Definitely one of Herbert's more serious works, it is worthy of a well-trained chorus—offers a fine opportunity for a soprano soloist. Runs about 15 minutes. Also published for men's voices.

Vocal Score, 60c (Orchestration available on rental)

#### THE FATHER OF WATERS (Mixed Voices—SATB)

Text by Nelle Richmond Eberhart

Music by Charles Wakefield Cadman

Brilliantly effective, but not too difficult music, and a fine poem, setting forth the historic, majestic and relentless aspects of the mighty Mississippi. Solos for soprano, tenor and baritone. Time, 1 hour.

Vocal Score, \$1.00 (Orchestration available on rental)

### GRAND OPERA IN CANTATA FORM

Choral Fantasias for Mixed Voices

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FAUST (Gounod) 50c LOHENGRIN (Wagner) 60c PINAFORE (Sullivan) 50c  
THE CHIMES OF NORMANDY (Planquette) 50c

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Compiled and Arranged by William Baines

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## The Noble Cain Choral Collections

### Noble Cain's INTRODUCTORY HIGH SCHOOL CHORUS BOOK (First Two Years)

This collection, compiled by that eminent authority on choral music, Noble Cain, contains program or repertory material covering diverse subjects and a variety of needs. Included are outstanding works by early and present day composers. There are choruses for girl's voices (two and three part), boys' voices (three and four part), and mixed voices (four part). Here is ideal first and second year material for the high school chorus that has had little preliminary training in part singing. The musical value of the numbers in this collection makes them worthy also of program listing by older and more experienced choral groups.

Price, 75c

### Noble Cain's INTERMEDIATE HIGH SCHOOL CHORUS BOOK

With our entire catalog of choral works at his disposal, Mr. Cain chose the fifteen numbers in this second collection as being those most admirably suited in quality, grade, range, and text, to the uses of Intermediate High School students. Certain of the works listed required no adaptation to the special purpose of this book, but the greater portion of the contents reflect, in one way or another, the sure touch of Mr. Cain's experienced hand. High school students will find special enjoyment in the preparation of these choruses, and the arrangements are equally useful as part of the regularly scheduled course of study or as concert and festival material. There are two numbers each for girls' voices (S.S.A.), and boys' voices (T.T.B.B.). The other eleven are for mixed chorus (S. A. T. B.) and include some wonderfully effective works. Representative numbers are Mr. Cain's delightful arrangement of Lily Strickland's *My Lover Is a Fisherman*, Rachmaninoff's ecstatic *Through the Silent Night*, both for girls' voices, Tschner's devout *All Glory, Laud and Honor*, in the exquisite Bach harmonization, and a fresh new adaptation of *Deep River*.

Price, 75c



#### Theodore Presser Co., Philadelphia (Continued)

(9) The Black Man, from the suite, "The Dwellers of the Western World," by John Philip Sousa. Band. \$1.50. Here is the spirit of the Negro who would just as leave hear a good banjo as an angel's harp. Most bands will find this selection an interesting program number. Of moderate difficulty.

(10) Echoes from the South, arr. by John N. Klohr. Band. A medley of several well-known American tunes. Not suited for general concert work, but adequate for recreational school band work or for small municipal band concerts. Not difficult.

(11) March Carillon, by Howard Hanson, arr. by Erik Leidzen. Band. Standard, \$2; symphonic, \$3. A grand march, with the brasses predominating. Simple to play, but effective for concert work.

(12) Salute to the Colors, by Bert R. Anthony. Band. 75c and \$1.50. An excellent march for concert or field work. Within the scope of the average band. Simple, appealing melody and beautiful harmonies. Appropriate, also, for occasions of state, such as flag raisings and dedications.

(13) The White Man, from the suite, "Dwellers of the Western World" by John Philip Sousa. Band. \$1.50. The pioneer spirit of early America is set forth musically in this moderately difficult composition. Most directors will not care for it, most audiences will love it, and practically all band members will find it interesting.

(14) Western Youth (March Giocoso), by George F. McKay. Symphonic band. \$3. Of moderate difficulty, this march does not follow the usual pattern in form and meter. It is written in 4/4 time and consists principally of two strains connected by an effective although not difficult bridge in the form of a break. Last strain to be played as a marching song.

#### Remick Music Corp., New York

(1) Honor and Glory, by Arthur Bergh, arr. by F. Campbell Watson. Chorus, with band or orchestral accomp. Of moderate difficulty, general interest, and timely appeal. (See No. 4 below.)

(2) Roustabout Songs: A Collection of Ohio River Valley Songs, collected by Mary Wheeler, arr. by William J. Reddick, with an introduction by Irvin S. Cobb. Vocal solo. \$1. Ten Negro songs of southern wharf and waterfront. Written in Negro dialect, they are, for the most part, to be sung lazily, with dragging rhythm. The songs tell of work, love, murder trials, mourning, etc. American folk material well worth attention. Six pages of illustrations.

(3) Let Freedom Ring (Overture), by Clifford Demarest. Band. \$4.50. A good development number for young bands. Pleasing melodically and harmonically, and in tune with the times, it will probably achieve popularity.

(4) Honor and Glory (Concert Overture), by Arthur Bergh. Symphonic band, \$6.50; full score, \$3.50. Brilliant and sonorous in thematic content and scoring, this overture makes considerable demands upon the technical capabilities of the performers. The conductor will find it advisable to use careful judgment in achieving good balance, but for the band of symphonic proportions the results would justify the effort.

(5) Symphonie Moderne (from the motion picture, "Four Wives"), by Max Steiner, from a theme by Max Rabinowitch; orchestral adaptation by F. Campbell-Watson. Large orchestra, \$6; full score, \$3. Supervisors who attended Mr. Steiner's interesting lecture and demonstration at the Los Angeles meeting of the M.E.N.C. will recognize this composition as part of the material used at that time. Difficult for school musicians, but its Hollywood origin would contribute a glamour that would appeal to students and audience.

#### G. Schirmer, Inc., New York

Songs of the Americas, compiled and edited by Florence Hudson Botsford. Unison. 75c. A good collection of easy compositions from the Botsford Collection of Folk Songs.

#### Arthur P. Schmidt Co., New York

(1) A God of Freedom, by Thomas Clark and Edward S. Barnes. SATB. 12c. War propaganda. Harmonies are good. Rather difficult.

(2) America Triumphant, by the Rev. John H. Holmes and Clifford Demarest. Unison. 5c. Patriotic song for young choruses or massed unison singing. A catchy tune, with words setting forth the wonders and opportunities of America.

(3) The Dawn of World Peace, by Alfred Tennyson and R. S. Stoughton. SATB. 15c. Beautiful words, well set. Effective climaxes and excellent accompaniment. Rather difficult.

(4) For the Flag and America, by Charles Dennee. SSA, TTBB, SATB. 12c. An excellent number of medium difficulty. Words and harmonies are appealing both to young people and to the general public. Patriotic, but not in a warlike sense.

(5) Freedom, Our Queen, by Oliver Wendell Holmes and R. L. Herman. SSA, SATB, TTBB, and unison. 12c. Patriotic words, stressing the principle of living and being willing to die for the honor of our country. Of medium difficulty. Colorful piano accompaniment.

(6) Freedom's Bride, by Caroline Hazard and H. C. MacDougal. SATB. 8c. Easy. Good text, praising the advantages and opportunities of America. Effective in unison.

(7) God of the Nations, by Sara and Gena Branscombe. SATB and unison. 12c. A short, good number of medium difficulty. Its words are a prayer for peace and good will for a war-torn and terror-filled world.

(8) Hymn of Faith, by Herman Hagedorn and Edward MacDowell. SATB. 10c. A song of praise to God. Short and not difficult. Could be used by any high school or municipal chorus.

(9) Hymn of the Pilgrims, by Herman Hagedorn and Edward MacDowell. Unison, SATB, TTBB, SSAA. 10c. Short, usable for school choruses or massed singing. Religious song of praise.

(10) Hymn of the Union, by Abbie Brown and Rossetter Cole. SATB. 25c. Of medium difficulty and rather long; good words. Somewhat of an historical sketch of the nation. Effective as means of arousing patriotism.

(11) Hymn to America, by Clara E. Sears and Mrs. M. H. Gulesian. Unison, SAB, or solo. 10c. Rather good tune. Three verses. Appropriate for assembly singing or for civic clubs.

(12) Onward to Victory, by Gena Branscombe and Franz Schubert, arr. by Gena Branscombe. TTBB. 15c. The words are well set to the familiar tune of Schubert's "March Militaire." Rather difficult and strictly war-like.

(13) Recessional, by Rudyard Kipling and Arthur Foote. TTBB. 15c. Kipling's poem takes the form of a prayer. Rather difficult for small or inexperienced choruses of boys; also rather long. Effective, if well done.

(14) Sail On, O Ship of State, by Henry Wadsworth Longfellow and Charles P. Scott. SAB. 10c. A good song, with familiar text. Of medium difficulty.

(15) Song for Free Men, by T. Carl Whitmer. Vocal solo or mixed chorus. 10c. Extremely short and tuneful. In the Dorian mode, its melodic line is unusual. Perhaps not of great appeal to the average listener, but its ending, after a modulation to the Ionian mode, is bright and surprising.

(16) A Song of Liberty, by Frank Stanton and Mrs. H. A. Beach. SATB, SSA, TTBB. 12c. Patriotic, but slanted more toward a realization of the natural beauties of our nation than toward the promotion of a warlike spirit. Not difficult.

#### Sprague-Coleman, New York

America, a Toast! by Schaefer and Coles. SSA, SATB, TTBB. 15c. Patriotic march tune. Rhythms rather involved for high school group. Good climax.

#### M. Witmark & Sons, New York

(1) An Abraham Lincoln Song, by Walter Damrosch. Words adapted from Walt Whitman's poem, "O Captain, My Captain." SATB, with baritone solo; piano or orchestral accomp. Choral parts alone, 15c; with piano accomp., 50c; orchestral score, \$2.50; large orchestra set, \$5; small, \$3.75; extra parts, 25c. Entire composition built around baritone solo. An unusual and recent work. Performing time: 7 min., 50 sec.

(2) American Ode, by Richard Kountz. SATB, with soprano or tenor solo. 60c. Orchestration can be rented. Composed upon invitation for Conneaut Lake (Pa.) Summer Festival, 1926. The text is majestic, inspiring, and masterfully written, appropriate for use in religious or secular gatherings. The music is very singable, and a closing chorus of "America" furnishes an opportunity for audience participation.

(3) America, the Beautiful, by Robert Saudek, arr. by George J. Trinkaus. SSA. 15c. Melodic, but not so good as Ward's arrangement. Easy.

(4) Awake! Awake! arr. by Melville Smith. SATB, with tenor or baritone solo, a cappella. This arrangement of a North Carolina folk song expands an eight-measure theme into eleven pages of a cappella singing, the rhythm freely fitting the words, in true American folk style. Four-part accompaniment; soprano, alto, and bass occasionally divide into two parts. An unusual setting for a folk tune, it is best suited, because of its length, to a small group of madrigal singers, singing for a musical audience or for their own enjoyment.

(5) Beautiful Dreamer, by Stephen Foster, arr. by R. B. Fitzgerald. SATB, TTBB. 12c. A good arrangement.

(6) Break! Break! Break! by Mark Andrews. TTBB. 20c. An excellent song: good balance of parts and an effective accompaniment. Of medium difficulty.

(7) Gettysburg Address, by Jacob Weinberg. SATB, with baritone solo. 20c. The chorus is of secondary importance in this difficult, somber song. The melodic line is too close.

(8) Go Down, Moses, arr. by Lorin F. Wheelwright. SATB. 20c. An effective arrangement of the familiar spiritual. Of medium, or greater, difficulty.

(9) I'm So Glad Trouble Don't Last Alway, arr. by Griffith Jones. TTBB. 15c. A commendable arrangement, of medium difficulty.

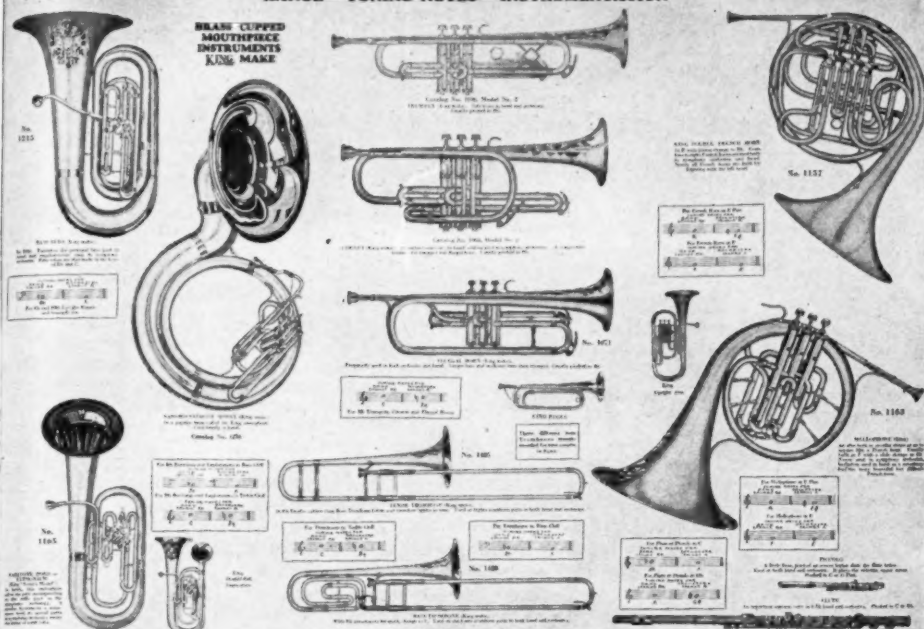
(10) It's Me, O Lord, harmonized by Gustav Klemm, arr. by George Trinkaus. SATB. 15c. A good arrangement, of medium difficulty.

(11) Joshua Fit de Battle ob Jericho, arr. by Harold Montague. SATB. 15c. An excellent, effective arrangement.

CONTINUED ON PAGE FORTY

## Student's Chart Showing The Principal Instruments of the Band and Orchestra

For Use in Worked Approximation Courses  
RANGE - TUNING NOTES - INSTRUMENTATION

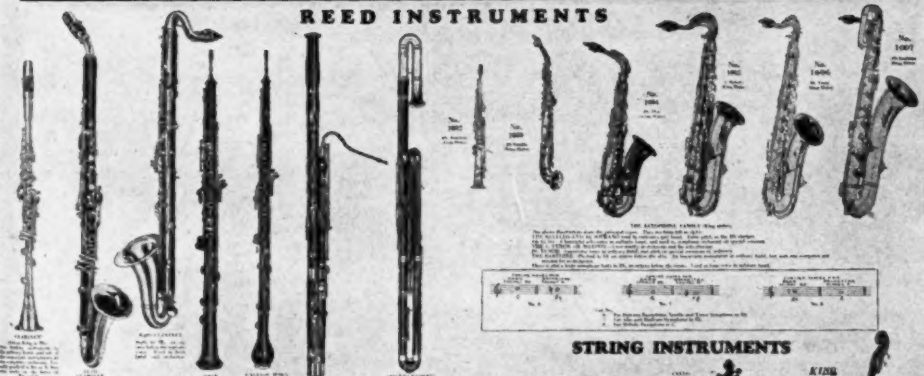


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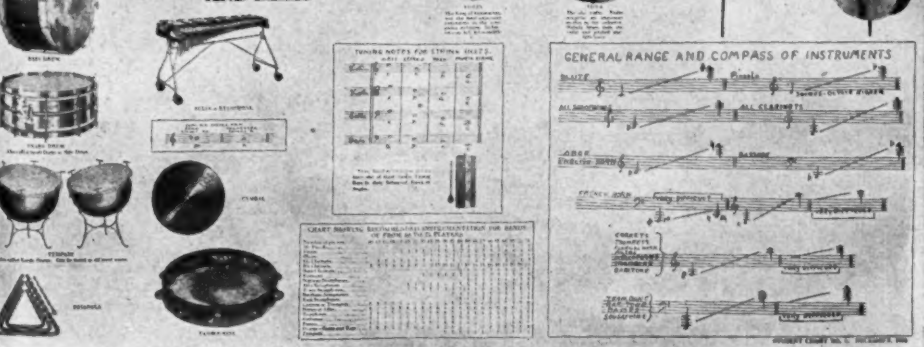
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As illustrated to the left

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(12) Little David, Play on Your Harp, arr. by William J. Reddick. SATB. 16c. A good arrangement. The bass is high in spots.

(13, 14, 15) My Own United States, by Julian Edwards, arr. by Harold Ivers. SA. 15c. The same, arr. by George J. Trinkaus. SSA. 15c. The same, arr. by Douglas MacLean. SATB. 15c. Band accompaniment available for MacLean arr. A march song suitable for community sings and school choruses. The MacLean arr. is easy and suitable for a small school group.

(16) Oh, Susanna, by Stephen Foster, arr. by Anna G. Harris. SSA. 15c. An easy, effective arrangement.

(17) Old Folks at Home, by Stephen Foster, arr. by Anna G. Harris. SSA. 15c. A creditable, simple arrangement.

(18) Pop! Goes the Weasel, by Wilhelm Schaffer, arr. by Richard Kountz. SAB, SATB, TBB, 15c; TTBB, 16c. Good, easy arrangements.

(19) Roll dat Ole Chariot Along, arr. by William J. Reddick. SATB. 15c. Less effective than some of the foregoing arrangements of spirituals. Of medium difficulty.

(20) Roll, Jord'n, Roll, arr. by William J. Reddick. SATB. 15c. Moderately difficult; school altos have trouble with the G's.

(21) Song of Man, by Gilbert Purcell and Richard Kountz. SATB, with optional solo for medium voice. 60c. A short, very effective cantata, moderately difficult. Excellent opportunity for a cappella work in "the sighing and crying of souls." An optional four-part male chorus is beautifully written. Timely and effective, expressing hope for unity.

(22) Song of Freedom, by Toivo Juola, ed. by Ralph L. Baldwin. TTBB. 15c. A Finnish song with a particularly nice ending.

(23) Swing Low, Sweet Chariot, arr. by Ralph Baldwin. TTBB. 15c. The same, arr. by J. Harold Montague. SSA. 15c. The same, arr. by George Trinkaus. SATB. 15c. These are all good arrangements. The SATB arrangement is easy, the others, of medium difficulty. The low bass in the TTBB is effective.

(24) There's a Long, Long Trail, by Zo Elliott, arr. by George Trinkaus. SSA, SAB, TTBB. 15c. The same, arr. by Scotson. SATB. 18c. All good arrangements and all easy.

(25) Tramp, Tramp, Tramp, by Victor Herbert, arr. by William Stickles. SA. 15c. The same, arr. by Ralph Baldwin. TTBB. 16c. The arrangement for male chorus is the more effective. All are easy.

(26) Turkey in the Straw, by Wilhelm Schaffer, arr. by Richard Kountz. SATB. 25c. An effective, easy arrangement.

(27) Yankee Doodle's Birthday, by S. B. Alexander and Theodore Northrup. A patriotic musical sketch for elementary grades. Unison. 60c.

(28) Betsy Ross, by Jessica Moore and George Spaulding. Historical operetta. Unison. 60c. Interesting work for elementary grades.

(29) My Own United States, by Julian Edwards, arr. by William Teague. Band. 75c. A simple march suitable for community or service club gathering.

(30) Pan-Americana, by Victor Herbert, arr. by Robert Gray. Band. Standard, \$2; symphonic, \$3. A new transcription puts this formerly rather difficult number within easy range of most small bands. Not only because of its beauty, but because of its national and international significance, this number will be very popular with bandmasters throughout the nation.

(31) Cabins (An American Rhapsody for Band), by James R. Gillette. Symphonic band, \$6.50; full score, \$1.50. Free in

form, this work is dignified and well scored. Its technical demands are not great, and it is conceived in dimensions not too large for Class C bands.

(32) Pan Americana (Morceau caracteristique), by Victor Herbert, arr. by Otto Langey. Full orchestra and piano, \$1.75. Although somewhat dated, this composition has a considerable amount of audience appeal. Not difficult.

(33) The Gettysburg Address (A Symphonic Ode), by Jacob Weinberg. Full orchestra, \$7; full score, \$3.50; instrumental parts for two-piano and brass version, \$2. In a foreword the composer says: "I have conceived this symphonic ode as a tonal memorial to Abraham Lincoln—a sublimation of that man by his own message to mankind, set to the universal language of tones. The first bars of the 'Star Spangled Banner' appear as a symbol of American leadership among nations. The Bell of Liberty joins the final hymn to the future World's United States."

**RCA Manufacturing Co., Inc., Camden, N. J.**

The Educational Department of RCA recently issued four booklets listing many recordings which would be suitable for use in work stressing American music. One, "Music of American Composers on Victor Records," covers all types of classical and semi-classical music. Particularly apropos of the unity through music theme is the booklet, "Patriotic and Folk Music of the Americas." A third booklet lists folk dances, singing games, and old-fashioned dances of various nations, including the United States. "Choral Music on Victor Records" includes in its listing a number of American compositions. All booklets may be obtained gratis by addressing the Educational Department.

**Ginn and Company, New York**

A new pamphlet, "Music of the Americas," sketches twelve choral programs for intermediate and upper grades, designed to stimulate interest in "The American Way." Also included is "A Mexican Fiesta," a musical scene in one act for grades four to six, by Kathryn Bruner Wright. The compositions employed in programs and sketch appear in the eleven books of Ginn's The World of Music Series, in which 102 American composers are represented in 352 songs. The programs include folk music of all the Americas. Pamphlets may be obtained free from the publisher.

**Silver Burdett Company, New York**

Early in October, the unit of Latin-American songs from "Music Highways and Byways" will appear in a special 48-page brochure. Under the title, "Canciones Tipicas," by Irma Labastille, it will be distributed free to users of Silver Burdett books, and in quantity amounts at 10c apiece; list price is 60c. A companion publication will be "Under the Southern Stars—A Latin-American Fiesta," by Irma Labastille, portraying Latin-American history and contemporary life in eight scenes. This, also, will be distributed free; list price, 10c. The music called for here is contained in "Canciones Tipicas."

Although "Music, the Universal Language" draws from international sources, the unit, "The American Way," beginning on page 289, is particularly adaptable to unity through music programs.

**Music Press Inc., New York**

An interesting and practical contribution to music and national defense has just appeared in an edition for band of "Two Marches from Revolutionary America," prepared by Richard Franko Goldman. Undertaken at the suggestion of the Music Committee of the Council for National Defense, this material should prove a valuable addition to the repertoire of school, college, and service bands. The two marches are "Washington's Grand March" (1784) and "President Washington's Quickstep" (1790?).



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1942

# NATIONAL CONTEST NUMBERS

1942

BAND • ORCHESTRA • CHORAL

## BAND

	Reg. Band	Full Band	Symph. Band	Full Score
CLASS B:—AU PAYS LORRAIN (In the Province of Lorraine)—Overture . . . G. Balay	\$3.50	\$5.00	*\$9.00	\$3.50
PAX ET LABOR (Peace and Production)—Overture . . . . . Gabriel Pares	4.00	5.50	*10.00	4.00
CLASS D:—THE GOLDEN CENTURY—Overture . . . . . Mayhew Lake	3.00	4.50	* 7.50	2.50
OVERTURE COURAGEOUS . . . . . Floyd J. St. Clair	....	2.50	3.50	....
OLYMPIA—Overture . . . . . J. S. Zamecnik	....	2.50	3.50	....
a EROTİK (Love Poem) . . . . . E. Grieg	....	....	....	....
b SPANISH DANCE . . . . . M. Moszkowski	....	2.00	3.00	....

\*Note: Full Score Included in Symphonic Band Arrangement.

## ORCHESTRA

	Small Orch.	Full Orch.	Symph. Orch.	Full Score
CLASS B:—PIQUE DAME—Overture . . . . . Fr. von Suppe	\$4.25	\$8.00	\$9.50	\$3.00
CLASS C:—MARCHE HONGROISE (From "Damnation of Faust") . . . . . Hector Berlioz	1.75	4.00	5.00	2.00
ENTRANCE AND MARCH OF THE PEERS (From "Iolanthe") Arthur Sullivan	3.75	7.00	8.25	2.50
CLASS D:—MARCHE CLASSIQUE (From Concerto for Piano) . . . . . C. M. Von Weber	1.75	4.00	5.00	2.00
PRAYER (From "Hansel and Gretel") . . . . . E. Humperdinck	1.75	4.00	5.00	1.50

## CHORAL

MIXED CHORUS — UNACCOMPANIED (Easy)				No.	Price
Behold A Host Arrayed In White	Arr. Lundquist	P58	.10		
MIXED CHORUS — UNACCOMPANIED (Medium)					
The Good Soil . . . . . Arr. Tapp-Haywood	P52	.15			
MIXED CHORUS — ACCOMPANIED (Easy)					
Bell Chorus . . . . . Flotow	C1508	.20			
Blessed Be the Dawning . . . . . Kernell	V7	.15			
Hymn to Diana . . . . . Gluck	C1503	.12			
Prayer . . . . . Humperdinck	C1505	.12			
Song of the Dawn . . . . . Saint-Saens	C1507	.12			
MIXED CHORUS — ACCOMPANIED (Medium)					
Ave Verum Corpus . . . . . Mozart	C1500	.12			
MIXED CHORUS — ACCOMPANIED (Difficult)					
Chorus of Barbarians . . . . . Borodin	C1516	.18			
MALE CHORUS (Easy)					
The Cossacks . . . . . Van Norman	0181	.15			
Lost In London Town . . . . . Mitchell	1002	.15			
Sing Me A Chantey With A Yo-Heave-Ho				No.	Price
Wellesley				0184	.15
Song of the Fisher-Boats . . . . . Zamecnik				0109	.15
MALE CHORUS (Medium)					
Give Me A Ship and A Song . . . . . Kellogg				0210	.15
The Open Road . . . . . Zamecnik				0188	.15
SMALL ENSEMBLES (Easy)					
Tom, Tom, The Piper's Son . . . . . High				1003	.15
FEMALE CHORUS (Easy)					
Cradle Song . . . . . Brahms				0201	.15
Forest Hymn . . . . . Klemm				P513	.15
Hope . . . . . Powell				S591	.12
FEMALE CHORUS (Medium)					
Colors . . . . . Klemm				P512	.15
Twilight Interlude . . . . . Reynard				P53	.15
VOCAL SOLO — BARITONE (Easy)					
Sing Me A Chantey With A Yo-Heave-Ho				Wellesley	.50

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# State Education Associations

STATE ASSOCIATIONS and state departments of education have supplied the following data concerning state and district educational conventions which will have sections or meetings devoted to music. The information includes, where furnished, the names of the state organizations and their presidents, convention dates and places, names and addresses of officers or chairmen in charge of music sections. In the next JOURNAL will be published additional items covering state and district conventions not included in this listing or for which the information here given is incomplete. The Music Educators National Conference headquarters staff again acknowledges the cooperation of state department and association officials in the continuation of this service to JOURNAL readers.

**Alabama Education Association**, H. C. Pannell, President. March 26-28, 1942, Birmingham (tentative). Music Section: President—Mrs. Georgia W. Morgan, Board of Education, Montgomery; Secretary—Lela Niles, Huntingdon College, Montgomery.

**Arkansas Education Association**, L. M. Goza, President. November 6-7, 1941, Little Rock. Music Section: Vice-President—Mary Leola Parsley, Eudora; Secretary—Mrs. Jane Curry, Little Rock.

**Arizona Education Association**, R. J. Hannelly, President. Fiftieth Annual Convention: November 13-15, 1941, Phoenix. Music Section under the auspices of the Arizona School Music Educators Association: President—George C. Wilson, University of Arizona, Tucson. Under the sponsorship of the A.S.M.E.A., the All-State Orchestra (Robert Lyon, director) and the All-State Chorus (Eldon A. Ardrey, director) will perform at the convention.

**Colorado Education Association**, George P. Young, President. October 23-25, 1941, Denver, Pueblo, and Grand Junction. Music Sections: President, East Division—Russell Howland, Colorado State College of Education, Greeley; President, South Division—Franklin Oetting, Pueblo; West Division—no music section.

**Florida Education Association**, G. Ballard Simmons, President. April 9-11, 1942; place not yet announced. Music Section: Chairman—Veronica Davis, DeLand; Vice-Chairman—Ben Green, Tampa; Secretary—Paul Cremaschi, Tarpon Springs.

**Georgia Education Association**, Knox Walker, President. April 9-11, 1942; place not yet announced. Music Section under the auspices of the Georgia Music Education Association: President—C. W. Scudder, Cordele.

**Idaho Education Association**, W. W. Christensen, President. April 17-18, 1942, Boise. Music Section: President—Bert Christianson, Twin Falls; Vice-President—Charles McConnell, Moscow. District Meetings: **District 1**, October 2, 1941, Coeur d'Alene; **District 2**, October 2-3, Lewiston; **District 3**, October 24-25, Boise; **District 4**, October 24-25, Twin Falls; **Districts 5 and 6**, September 25-26, Pocatello; **District 7**, October 9-10, Challis. For information regarding music sections at district meetings, address: E. F. Grider, 331 Sonna Bldg., Boise.

**Illinois High School Conference**, B. F. Shafer, President. November 6-8, 1941, Urbana. Music Section: General Chairman—F. B. Stiven, University of Illinois, Urbana; Vocal Chairman—John L. Schork, Harrisburg.

**Indiana State Teachers Association**, J. Fred Hull, President. October 23-24, 1941, Indianapolis. Music Section: President—Harold Rothert, Madison.

**Iowa State Teachers Association**, G. W. Kirn, President. November 6-8, 1941, Des Moines. Music Section under the joint auspices of the Iowa Music Educators Association and the Iowa High School Music Association: President, I.M.E.A.—M. T. Iverson, Supervisor of Music, Sioux City; Secretary—Edna Bower, Supervisor of Music, Ames; President, I.H.S.M.A.—P. C. Lapham, Superintendent of Schools, Charles City; Secretary—Lorraine E. Watters, Director of Music Education, Des Moines.

**Kansas State Teachers Association**, J. R. Gilliland, President. November 7-8, 1941, Topeka, Salina, Hays, Dodge City, Wichita, Pittsburg. Music Section under the auspices of the Kansas Music Educators Association: President—N. V. Napier, Ellsworth. Music sections at the district meetings have been discontinued in favor of one state meeting of the K.M.E.A., which will be held this year in connection with the Wichita convention of the State Teachers Association.

**Kentucky Education Association**, T. O. Hall, President. April 15-17, 1942, Louisville. Music Section under the auspices of the recently organized Kentucky Music Educators Association: President—John Vincent, Western State Teachers College, Bowling Green.

**Louisiana Teachers Association**, W. J. Dodd, President. November 16-19, 1941, New Orleans. Annual meeting of the Louisiana Music Education Association will be held Nov. 17-18. President—W. Hines Sims, Shreveport; First Vice-President—Howard C. Voorhies, Southwestern Louisiana Institute, Lafayette; Second Vice-President—Harold Ramsey, Bossier City; Secretary-Treasurer—J. S. Fisher, Baton Rouge.

**Maine Teachers Association**, Charles E. Glover, President. October 30-31, 1941, Bangor. Music Section sponsored by the Department of Public School Music: Chairman—Ermanno Comparetti, Waterville; Vice-Chairman—Jean Smart, Bangor; Secretary—Gertrude Smith, Fairfield.

**Maryland State Teachers Association**, Ida V. Flowers, President. October 24-25, 1941, Baltimore. Music Section: Chairman—Dorothy Willison, Cumberland; Secretary—F. Marian Bennett, School 76, Baltimore.

**Michigan Education Association**, Mrs. Daisy Howard, President. Regional Conferences: **Region 1**, October 23-25, 1941, Detroit. Music Section Chairman—Howard A. Love, Franklin. **Region 2**, October 9-10, Saginaw. Music Section Chairman—Leroy Daniels, Flint. **Region 3**, October 9-10, East Lansing. Music Section Chairman—Lester McCoy, Hartland. **Region 4**, October 23-24, Grand Rapids. Music Section Chairman—Donald Armstrong, Grand Rapids. **Region 5**, October 2-3, Petoskey. Music Section Chairman—John Ter Wee, East Jordan. **Region 6**, October 16-17, Detroit. Music Section Chairman—Clyde Vroman, Ann Arbor. **Region 7**, October 2-3, Escanaba. Music Section Chairman—Ross Stokes, Escanaba. **Region 8**, October 16-17, Battle Creek. Music Section Chairman—Helen Choate, St. Joseph.

**Mississippi Education Association**, C. J. Darby, President. March 12-14, 1942, Jackson. Music Section: Chairman—Ralph Bennett, Jackson; Secretary—Mary S. Harmon, Meridian.

**Montana Education Association**, Cleve O. Westby, President. October 23-25, 1941. District Meetings: **North Central District**, Great Falls. Music Section Chairman—Georgia Swan, Great Falls. (The Montana Music Educators Association will meet at Great Falls, October 24-26.) **Northwestern District**, Kalispell. Music Section Chairman—None listed. **Northeastern District**, Glasgow. Music Section Chairman—J. S. Hyland, Scobey. **Eastern District**, Miles City. Music Section Chairman—Ronald Cook, Sidney. **Southwestern District**, Bozeman. Music Section Chairman—None listed.

**New Jersey Education Association**, William L. Fidler, President. November 8-11, 1941, Atlantic City. Music Section: President—K. Elizabeth Ingalls, State Teachers College, Trenton.

**New Mexico Educational Association**, J. P. Steiner, President. October 22-25, 1941, Albuquerque. Music Section Chairman—Douglas Cornwall, New Mexico.

**New York State Teachers Association**, John W. Dodd, President. Zone Meetings: **North Eastern Zone**, October 2-3, 1941, Plattsburgh. Music Section Chairman—Joseph W. Boland, Mineville. **Northern Zone**, October 3, Potsdam. Music Section Chairman—Elizabeth Dominy, Canton. **North Central Zone**, October 3, Watertown. Music Section Chairman—Eleanor Burnett, Beaver Falls. **Long Island Zone**, October 10, Hempstead. Music Section Chairman—John M. Smith, Valley Stream. **Eastern Zone**, October 16-17, Albany. Music Section Chairman—Mary E. English, New Lebanon. **Central Western Zone**, October 23-24, Rochester. Music Section Chairman—Dean L. Harrington, Hornell. **Western Zone**, October 24-25, Buffalo. Music Section Chairman—Anthony Ortolano, Falconer.

**North Carolina Education Association**, K. G. Phillips, President. March, 1942, Raleigh (tentative). Music Section: President—Mark Hoffman, Greensboro College, Greensboro; Vice-President—Earl Slocum, University of North Carolina, Chapel Hill; Secretary—Margaret Byerly, City Schools, Asheville.

**Ohio Education Association**, H. C. Roberson, President. January 2-3, 1942, Columbus. Music Section under the auspices of the Ohio Music Education Association: President—W. Oscar Jones, Defiance; First Vice-President—Ralph Rush, Cleveland Heights; Second Vice-President—G. Austin Kuhns, Findlay; Executive Secretary—Gerald Frank, Elyria. (See page 52.)

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bass clarinet	1st & 2nd trombones, treble
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Taylor—Scherzo.....	5 .75
(Training Material)	
Sullivan-Taylor—O Hush Thee, My Baby.....	2 .40
Taylor—Andante.....	3 .40

### PERCUSSION LIST

(See page 58)

**FILLMORE MUSIC HOUSE • CINCINNATI, OHIO**



District meetings: **Northeastern**, October 24, 1941, Cleveland. Music Section Chairmen: Elementary—Mary L. Siler, Cleveland; Junior-Senior Instrumental, Glenn U. Phillips, McDonald; Junior-Senior Vocal, Thelbert R. Evans, Lakewood. **Northwestern**, October 24, Toledo. Music Section Chairman—Jerd Bayless, Fostoria. **Eastern**, October 24, Zanesville. Music Section Chairman—Arthur Burdett, Shadyside. **Southeastern**, October 24, Athens. Music Section Chairman—Carol D. Long, Wellston. **Southwestern**, October 24, Cincinnati. Music Section Chairman—Fred Mayer, Wilmington. **Central**, October 24, Dayton. Music Section Chairman—Clarence A. Naffziger, Sidney.

**Oklahoma Education Association**, C. Dan Procter, President. February 13, 1942, place not yet announced. The Oklahoma Vocal Music Educators Association and the Oklahoma Band and Orchestra Association will also meet at this time. District Meetings: **Southeast District**, October 23-24, 1941. Durant. Music Section: Chairman—Mrs. Harry Barrett, Durant; Secretary—Mrs. Louis Loving, Madill. **Northeast District**, October 23-24, Tulsa. Music Section: Chairman—Kenneth Hays, Tulsa; Secretary—Harry Wheeler, Tulsa. **Panhandle District**, October 9-11, Guymon. Music Section: Chairman—Mildred Moore, Boise City; Secretary—Vera Niccum, Bakersburg. **Southwest District**, October 30-31, Weatherford. Music Section: Chairman—Joe B. Goodrich, Frederick; Secretary—Mrs. R. R. Myers, Lone Wolf. **Central District**, October 23-24, Edmond. Music Section: Chairman—James Saled, Guthrie; Secretary—Alice M. Rice, Guthrie. **East Central District**, October 23-24, Ada. Music Section: Chairman—Orlan Lemler, Sulphur; Secretary—Madge Franklin, Okemah. **Northern District**, October 23-24, Enid. Music Section: Chairman—Lois Veith, Lamont; Secretary—Elizabeth Moore, Marland. **Northwest District**, October 23-24, Alva. Music Section: Chairman—Murline Fairchilds, Fairview; Secretary—Pauline Hayworth, Alva.

**Oregon State Teachers Association**, Mrs. Isabelle Brixner, President. March 25-27, 1942, Portland. Music Section under the auspices of the Oregon Music Educators Conference: President—Clifford A. Elliott, McMinnville.

**Pennsylvania State Education Association**, Dr. Levi Gilbert, President. December 29-31, 1941, Harrisburg. Music Section (Round Table): Chairman—Irving Cheyette, State Teachers College, Indiana, Pa. [Note: The affiliation of the Pennsylvania School Music Association with the P.S.E.A. has been effected and will become official in 1942. President, P.S.M.A.—James W. Dunlop, Emporium.]

**South Carolina Education Association**, Jesse T. Anderson, President. March 18-20, 1942, Columbia. Music Section Chairman—Arnold Putnam, Greenville.

**South Dakota Education Association**, H. S. Freeman, President. District Meetings: **Central District**, October 23-25, 1941, Pierre. Music Section President—Bryan Parks, Platte; **Western District**, October 23-25, Hot Springs. Music Section: President—O. H. Schwenker, Rapid City; Secretary—Charles McClung, Spearfish. **Southeast District**, October 30-November 1, Sioux Falls. Music Section: President—George Baughton, Vermillion; Secretary—Regina McMahon, Madison. **Northeast District**, October 30-November 1, Watertown. Music Section: President—None listed; Secretary—Ella Burr, Clark.

**Tennessee Education Association**, W. A. Bass, President. April 2-4, 1942, Nashville. Music Section Chairman—Maurice Haste, Cookeville.

**Texas State Teachers Association**, W. B. Irvin, President. November 20-22, 1941, Houston. Music Section Chairman—Mrs. Elois A. Elliott, Lubbock. District Meetings: **District 2**, March 12-13, 1942, San Antonio. Music Section Chairman—Fred W. Martin, Braunfels. **District 4**, March 20-21, Lubbock. Music Section Chairman—Morgan Layfield, Littlefield. **District 8**, March 6-7, Greenville. No music chairman listed. **District 10**, March 27-28, Temple. Music Section Chairman—Archie Jones, Austin.

**Utah Education Association**, J. Weston Parratt, President. October 9-11, 1941 Salt Lake City. Music Section Officers: F. H. Bough, Jr., Logan, and John E. Stacey, Keyesville.

**Vermont Education Association**, Willis H. Hosmer, President. October 9-11, 1941, Burlington. Music Section: President—Ruby Blaine, Lyndon Center; Secretary—Mrs. Ethel Hall.

**Virginia Education Association**, J. J. Fray, President. November 18-21, 1941, Richmond. Music Section: Chairman—Paul Saunier, Richmond; Secretary—Florence Booker, Arlington.

**Wisconsin Education Association**, Fred L. Witter, President. November 6-8, 1941, Milwaukee. The chairman of the Music Section is S. E. Mear, Whitewater, President of the Wisconsin School Music Association. The secretary of the Association is H. C. Wegner, Waupun. The W.S.M.A. will hold its annual meeting in Milwaukee, November 5. Fowler Smith, Detroit, Michigan, president of the Music Educators National Conference, will be a guest at the W.E.A. Music Section and at the W.S.M.A. meeting. Plans for the biennial meeting of the M.E.N.C., to be held in Milwaukee, March 28-April 2, will be discussed informally with both groups.

**Washington Education Association**, Edwin H. Quigley, President. Music Section under the auspices of the recently organized Washington Music Educators Association (see page 51 for list of officers). Regional Convention-Institutes: **Seattle**, October 13, 1941; **Tacoma**, October 13; **Bellingham**, October 13-14; **Aberdeen**, October 15; **Vancouver**, October 17; **Yakima**, October 20-21; **Walla Walla**, October 23-24; **Spokane**, October 24-25 (see page 51 for list of music section chairmen).

**West Virginia State Education Association**, E. S. MacIin, President. October 29-31, 1941, Charleston. Music Section under the auspices of the West Virginia Music Educators Association: President—Leonard G. Withers, Potomac State School, Keyser; Secretary—Evelyn C. Brown, Clay.

**West Virginia State Teachers Association** (colored), B. H. Hull, President. October 30-31, 1941, Bluefield. Music Section Chairman—Gladys Johnson, Institute.

**Wyoming Education Association**, E. J. Bush, President. The Wyoming Education Association is composed of five districts. This year the meeting will be held in the **Southeast District**, October 16-18, 1941, Cheyenne. The **Central and Northwest Districts** will also take part in this meeting. **Northeast District** meeting, October 3-4, Newcastle; **Southwest District**, October 2-4, Rock Springs. Music Section Chairman of entire W.E.A.—Cora Clucas, Lusk. (See page 53.)



MASSACHUSETTS ALL-STATE ORCHESTRA

This orchestra, with Francis Findlay conducting, was presented in a special concert in Jordan Hall by the Massachusetts Music Festival Association at the Boston convention of the National Education Association, Tuesday, July 1, 1941, as a feature of the M.E.N.C. (Music Department) program. President of the Music Festival Association is Enos Held; executive secretary-treasurer, Helen L. Ladd; manager of the orchestra, Gordon Joslin.

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College Choruses along with  
many Original pieces with  
catchy words.

### Two Lines of Each Piece Are Shown Below:

**Solo Bb Cornet**  
(CONDUCTOR)

**Roll On to Victory**  
To N. K. C. H. S. JOHN PAUL JONES

*mf-f* Roll on to vic-to-ry, vic-to-ry Roll on to vic-to-ry, vic-to-ry  
Fight with all your might—we want to win this game to day, Rah! rah! rah!

**Solo Bb Cornet**  
(CONDUCTOR)

**Carry On America Carry On**  
DULMAGE and CLINT  
Arr by John Paul Jones

*mf-f* On, on, A-ma-ri-ca car-ry on— Strong and true-ness to the end Car-ry on— we have  
now a new world in our grasp S. A. And with might-ty voice we say Car-ry

**Solo Bb Cornet**  
(CONDUCTOR)

**Down That Line**  
To T. P. I. JOHN PAUL JONES

*mf-f* swing right down that line— To this tune of mine— Listen now  
for what we have to say, we're telling you to move or give way, be swing right down that

**Solo Bb Cornet**  
(CONDUCTOR)

**March Patriotic**  
Arr by John Paul Jones

*f* YANKEE DOODLE  
Yan-kee Doo die came to town a- rid the us a- ye at Ho  
ck-a-tall-ty in his cap and cald it due-a-ty at Yan-kee Doo die keep it up Yan-ky Doo die  
Also America, Dixie and Red White and Blue

**Solo Bb Cornet**  
(CONDUCTOR)

**Pep**  
(Vocal School March) MARION MOORE  
Arr by John Paul Jones

*f* On-ward, we march to-gether. Faith-ful we may ev-er be No that of time or  
weath-er, Hearts filled with hope and en-er-gy Brave-ly we'll fight our bat-tles,

**Solo Bb Cornet**  
(CONDUCTOR)

**High School Cheer Song**  
(Unison Chorus) ALICE LARRY WOODCOCK  
Arr by John Paul Jones

*f* True to high school colors we're in— Quite a-gain we're in the  
fray Now it's up to us to cheer, boys, For the men who play to day

**Solo Bb Cornet**  
(CONDUCTOR)

**Blue Trombone**  
HAROLD DEAN  
Arr by John Paul Jones

*f* Slide, just make that goal Slide, let's make them roll Rah  
Boom! Rah Boom! Boom! Boom! Boom!

**Solo Bb Cornet**  
(CONDUCTOR)

**Triumphant Team**  
To West High LUAP SENDJ  
Arr by John Paul Jones

*f* Tri-umphant  
team march on— Bring on to us that vic-to-ry Tri-umphant team—

**Solo Bb Cornet**  
(CONDUCTOR)

**Football Song**  
(Whistling Chorus) EDWIN VADIE MCINTYRE  
Arr by John Paul Jones

*Brightly with a lift* You  
Rah! Rah! Crisp and clear the au-tumn day  
Foot ball's call ing up a way Ben-jon-jon-jon-jon-jon the throne

**Solo Bb Cornet**  
(CONDUCTOR)

**Swinging Sticks** JONES PAUL JONES

*With snappy rhythm*  
Trips, Trips, Trips, Trips  
C'm On C'm On C'm On C'm On

**Solo Bb Cornet**  
(CONDUCTOR)

**Banners High** JOHN PAUL JONES

*f* Ride with banners high— A-cross the line— to beat the foe  
Ride with vic-to-ry— A-cross the line— Just watch us go

**Solo Bb Cornet**  
(CONDUCTOR)

**Fight, Fight, Fight**  
To the Cohn High JOHN PAUL JONES

*f* And then we'll fight, fight, fight, And we'll fight, fight, fight And we'll fight, fight, fight some-  
more With all our might, might, might, All our might, might, might Till we make make make, that

**Solo Bb Cornet**  
(CONDUCTOR)

**Three Trumpeteers**  
To the Vanderbilt Band JOHN PAUL JONES

*f* Intro  
Tri-umphant

**Solo Bb Cornet**  
(CONDUCTOR)

**Swing Along** LUAP SENDJ  
Arr by John Paul Jones

*f* Swing a-long to vic-to-ry we cry to you Swing a-long to  
vic-to-ry to day— Swing, swing, swing, Swing a-long to vic-to-ry, it's

**Solo Bb Cornet**  
(CONDUCTOR)

**Boosting the Old High School** VINCENT ENGLEINGER-MOORE  
Arr by John Paul Jones

*f* Faith-ful and true heart ed— Let us  
cheer our dear old "High!" We re-vere her and de-fend her— And her col-ors proud-ly

**Solo Bb Cornet**  
(CONDUCTOR)

**Alma Mater**  
(School we love) HAROLD DEAN  
Arr by John Paul Jones

*Ever gently, with feeling*  
School we love, Our Al-ma Ma-ter Please ant mem-ber  
our for-got. Heav'n and earth, Thy sons and daugh-ters Will thy bless-ing

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# Competition-Festivals and Clinics

1941-1942

THE FOLLOWING LIST of competitions, festivals, and clinics to be held in the various states has been compiled from data received from official sources, in most instances from officers of the sponsoring organizations or institutions named. Each paragraph gives, as far as available information permits: (a) state; (b) title of event; (c) date; (d) place; (e) contest divisions; (f) name of sponsoring organization or institution; (g) name and address of chairman or other official to whom correspondence regarding participation should be sent; (h) names and addresses of other officers or committee members; (i) date and place of annual business meeting of sponsoring organization.

In later issues the JOURNAL will publish additional information to supplement what is given here and to cover events not included in this listing.

The following key explains the symbols used to designate the contest divisions in the listing: B—band; O—orchestra; C—chorus; IS—instrumental solo; VS—vocal solo; IE—small instrumental ensemble; VE—small vocal ensemble; P—piano.

**Arizona.** District Competition-Festivals, April, 1942. Competition-Festivals: **Northern Arizona**, Flagstaff; **Eastern Arizona**, Safford. Festivals: **Southern Arizona**, Tucson; **Central Arizona**, Phoenix. (B-O-C-IS-VS-IE-VE) Sponsored by the Arizona School Music Educators Association. President—George Wilson, University of Arizona, Tucson; Vice-President—George Backe, Prescott Public Schools, Prescott; Secretary-Treasurer—Evan Madsen, Gila Junior College, Thatcher. The annual business meeting will be held at Phoenix in November, 1941, concurrently with the meeting of the Arizona Education Association (see page 42.) The All-State Band Clinic will be held in December (the All-State Choral Clinic took place in June).

**Arkansas.** School Band and Orchestra State Contest, April 24-25, 1942, Hot Springs (tentative). (B-O-IS-IE) Sponsored by the Arkansas School Band and Orchestra Association. President—Addison Wall, Senior High School, Fort Smith; Secretary—L. E. Biles, Senior High School, Hot Springs. Time and place of State Band and Orchestra Clinic to be announced later.

**California.** Central District School Band, Orchestra and Chorus—Section Festival, about April 20, 1942; place not yet announced. (B-O-C-IS-VS-IE-VE) Sponsored by the California School Band, Orchestra and Chorus Association, Central District. President—Loren E. Douglas, Madera; Vice-President—Carl Minor, Corcoran; Secretary-Treasurer—Thomas Allen, Washington Union High School, Fresno; Directors—Norman Zech, Reedley, and G. Forsblad, Delano. The annual business meeting will be held in conjunction with the festival. Section Band, Orchestra, and Choral Clinic, about February 15, 1942, Fresno State College, Fresno (tentative).

**Colorado.** Fifth Annual Vocal Clinic, November 14-16, 1941, Colorado State College of Education, Greeley. Noble Cain, director. (C) Sponsored by the Colorado State College of Education and the Vocal Division of the Colorado Music Educators Association. President, C.M.E.A.—Laurene Edmondson, Loveland; Vice-President—Mabel M. Henderson, Greeley; Secretary-Treasurer—Harry Hay, Rocky Ford. Data on the instrumental clinic will appear in a forthcoming issue.

**Florida.** State Band Contest, March 19-21, 1942, DeLand. (B-IS-IE) Sponsored by the Florida Bandmasters Association. President—Fred W. McCall, Miami Edison High School, Miami; Vice-President—P. J. Gustat, Sebring High School, Sebring; Secretary-Treasurer—Felix E. McKernan, Miami Beach High School, Miami Beach; Board Members—W. P. Heney, Daytona Beach; V. D. Sturgis, Sarasota; Harry L. Parker, Orlando; Romulus Thompson, Tallahassee; Orin Whitley, Panama City. State Band Clinic, November 28-29, 1941, Daytona Beach. Annual business meeting of the Association to be held concurrently with the Band Clinic. Tentative plans are to present exhibition drills at the State Fair in connection with the Tampa Gasparilla, and at the Orange Bowl Football Classic, January 1, 1942.

**Georgia.** State Competition-Festival, April 23-24, 1942, Georgia State College for Women, Milledgeville. (B-O-C-IS-VS-IE-VE) Sponsored by Georgia Music Education Association. President—C. W. Scudder, Cordele; Festival Chairman—Max Noah, Milledgeville; Elementary Chairman—Joy Mendes, Savannah; Vocal Chairman—Mrs. Ruby Brown, Decatur; Band Chairman—William Verran, Thomasville; Orchestra Chairman—W. R. Waldrop, Macon; Piano Chairman—Kathryn Underwood, Albany; Secretary—R. C. Edwards, Chamblee; Treasurer—Maggie Jenkins, Milledgeville. State Piano Clinic, Novem-

ber 7-8, 1941, Georgia State College for Women, Milledgeville. State Band, Orchestra, Vocal, and Elementary Music Clinic, January 16-17, 1942, at the same place. The annual business meeting of the G.M.E.A. will be held on May 23, at Macon.

**Idaho.** District and Regional Contests. Dates, places, and contest divisions not yet announced. Sponsored by the Idaho Music Educators Association. President—Charles L. Ratcliffe, Malad City; Vice-President—Jack Snodgrass, Jerome; Secretary-Treasurer—Edison Fowler, Nampa; Membership Chairman—Kenneth Hartzler, Boise. At the annual business meeting held in Moscow, July 18, tentative plans were made for a State Clinic (B-O-C), to be held in July, 1942, at the University of Idaho, Moscow. A. A. Beecher, head of the music department at the university is in charge of arrangements.

**Indiana.** State Choral Festival, October 24, 1941, Cadle Tabernacle, Indianapolis. Sponsored by the Indiana State Choral Festival Association. President—Melve Shull, Elkhart; Vice-President—Harold Rothert, Madison; Secretary—Frances Cory, Jeffersonville; Treasurer—Harold Manor, Winchester. Fifteen Spring Festivals will be held throughout the state in April and May, 1942. The annual business meeting of the Association will be held October 23, 1941, in Indianapolis.

Central-Southern Indiana School Band and Orchestra Contest-Festivals, (B-O-IS-IE) dates and places to be announced at fall clinic and business meeting. There will be separate contest-festivals for class A, B, and C bands and orchestras; the solo and ensemble contest-festival will be by classes. Sponsored by the Central-Southern Indiana School Band and Orchestra Association. President—Vernon Spaulding, Crawfordville; Vice-President—Wesley Shepard, Central High School, Evansville; Secretary-Treasurer—Joseph A. Gremelspacher, Indiana State Teachers College, Terre Haute; Class A Chairman—Carl Frye, Bloomington; Class B Chairman—William Schergens, Tell City; Class C Chairman—Don Marketto, Cannelton. State Band and Orchestra Clinic to be held late in November or early in December, Indiana State Teachers College, Terre Haute. (B-O) The annual business meeting of the Central-Southern Association will be held concurrently with the clinic.

**Iowa.** Clinic rehearsals of typical state orchestra, band, and chorus, under the direction of well-known conductors, will be the special feature of the annual meeting of the Iowa Music Educators Association, to be held in Des Moines, November 6-8, 1941, in conjunction with the meeting of the Iowa State Teachers Association. The typical orchestra, band, and chorus groups will be brought to the meeting in their entirety and "as they are," to serve as clinic groups in two or more rehearsals each, in the course of which problems common to all organizations will be discussed. Section Chairmen: Orchestra—Elizabeth Green, Waterloo; Band—Leo J. Schula, Charles City; Chorus—Ansel C. Martin, Iowa City. Running simultaneously with the clinic rehearsals of orchestra, band, and chorus, will be the sections for those interested in other phases of music education. A new section in this group will be one for private teachers. Section Chairman: Paul G. Ray, Coe College, Cedar Rapids. Officers of the I.M.E.A.: President—Maurice T. Iverson, Sioux City; Vice-President—Ivan J. Rich, Atlantic; Secretary-Treasurer—Edna L. Bowers, Ames; Directors—Margaret Porter, Cedar Rapids; Olive Barker, Cedar Falls; Selma Aas, Ottumwa; Anne Pierce, Iowa City; A. R. Edgar, Iowa State College, Ames; Ellen M. Smith, Mason City; Lorrain E. Watters, Des Moines Public Schools; Clifford Bloom, Des Moines; Blanche M. Spratt, Sioux City; Leo Kucinski, Sioux City; Paul Dawson, Council Bluffs; Roy E. Dougan, Creston.

**Kansas.** District Competition-Festivals, April 24-25, 1942 (tentative); places to be announced later. (B-O-C-IS-VS-IE-VE) Sponsored by the Kansas Music Educators Association. President—N. V. Napier, Ellsworth; Vice-President—Grace V. Wilson, Board of Education, Wichita; Secretary—J. Lynn Bishop, Seaman Rural High School, Topeka; Treasurer—Earl Ray, Abilene High School; Directors—(District 1) Hobart Davis, State Teachers College, Hays; (District 2) Wayne Snodgrass, Clay Center; (District 3) Joe Williams, Liberty Memorial High School, Lawrence; (District 4) Warren Edmundson, Chanute; (District 5) Everett Brown, Rosedale High School, Kansas City; (District 6) Paul Painter, Winfield High School; (District 7) C. M. Kingsley, Lyons; (District 8) LeRoyce Downing, Scott City High School. The annual meeting will be held in Wichita, November 6-8, 1941, concurrently with the meeting of the Kansas State Teachers Association.

**Minnesota.** Six State Area Contest-Festivals. (B-O-C-IS-VS-IE-VE) Northwestern and Northeastern Areas, April 17-18, 1942. East-Central and West-Central Areas, April 24-25. Southwestern and Southeastern Areas, May 2-3. Places to be an-

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nounced later; one contest will be held at the University of Minnesota, Minneapolis. Sponsored by the Minnesota Public School Music League. Executive Secretary—Hazel B. Nohave, University of Minnesota.

**Michigan.** State Vocal Festival. Date and place to be announced at the fall meeting. Sponsored by the Michigan School Vocal Association. President—Russell W. Switzer, Central High School, Lansing; Vice-President—Lester McCoy, Hartland; Secretary—R. Louise Knudson, Royal Oak High School, Royal Oak; Treasurer—Dale Hallack, Marlette High School, Marlette; Directors—Warren Ketcham, Dearborn; Franklyn Weddle, Flint; Hardin Van Deursen, Ann Arbor. Date and place of State Choral Clinic to be announced later. The annual business meeting of the Association is usually held in conjunction with the vocal festival.

State School Band and Orchestra Contest. Date, place, and contest divisions to be announced later. Sponsored by the Michigan School Band and Orchestra Association. President—Paul L. Rainier, Adrian; Vice-President—Mac E. Carr, River Rouge; Secretary—Karl W. Schlabach, Benton Harbor; Treasurer—Forrest A. Rinehart, Saginaw. The first School Band and Orchestra Clinic was held September 13, 1941, at Michigan State College, East Lansing. An important feature of this clinic, which was devoted to methods of teaching the cornet and other brass instruments, was the presence of Ernest Williams of New York as guest instructor. A business meeting of the Band and Orchestra Association was held in conjunction with this clinic. The annual business meeting was held in June, at East Lansing.

**Missouri.** State Band, Orchestra, and Choral Contest. Date, place, and contest divisions to be announced later. Sponsored by the University of Missouri (Chairman—Rogers Whitmore, Columbia), in cooperation with the Missouri Music Educators Association: President—J. T. Alexander, Sedalia; Vice-President (band division)—Stanley Shaw, Jefferson City; Vice-President (orchestra division)—A. W. Bleckschmidt, St. Louis; Vice-President (vocal division)—B. E. Rice, Carl Junction; Secretary-Treasurer—Annie Louise Huggins, Junior College, Flat River. State Band, Orchestra, and Choral Clinic, December 4-6, 1941, Sedalia. The annual business meeting of the Association will be held at Sedalia on December 3, 1941.

**Montana.** State Contest-Festival, April 24-25, 1942 (tentative), Missoula. (IS-VS-IE-VE) Sponsored by the Montana Music Educators Association. President—H. E. Hamper, Anaconda; Vice-President—Lucille Hennigar, Glendive; Secretary-Treasurer—Harriet MacPherson, Anaconda. State Band, Orchestra, and Choral Clinic, October 30-November 1, 1941 (tentative), Great Falls. Spring Contest-Festivals will be held in several districts; plans to be announced later. The annual business meeting of the Association will be held in conjunction with the clinic.

**Nebraska.** District Contests, April 17-18, 1942; places to be announced later. (B-O-C-IS-VS-IE-VE) Sponsored by the Nebraska Music Educators Association. President—M. H. Shoemaker, Hastings; Vice-Presidents—(Band Division) R. Cedric Anderson, North Platte; (Choral Division) Raymond W. Trenholm, North Platte; (Orchestra Division) Bernard Nevin, Lincoln; Secretary-Treasurer—Kenneth Lotspeich, Grand Island. State Band, Orchestra, and Chorus Clinic, December 4-6, 1941, Fremont. Names of guest conductors to be announced. The annual business meeting of the N.M.E.A. will be held sometime during the clinic at Fremont.

**New Jersey.** 1942 State Contest. Date and place to be announced later. (IS-VS-IE-VE) Sponsored by the Department of Music, New Jersey Education Association. President—K. Elizabeth Ingalls, State Teachers College, Trenton; First Vice-President—Wendell W. Collicott, Chatham; Second Vice-President—Charlotte B. Neff, New Brunswick; Corresponding Secretary—Corinne R. Woodruff, South Orange; Treasurer—Marian Fisher, Woodstown. Annual business meeting November 8, 1941, Atlantic City. Annual conference in connection with the N.J.E.A., November 8-11, Atlantic City. Annual All-State High School Chorus and Symphony Orchestra Concert, November 9, Grand Ballroom, Convention Hall, Atlantic City.

**New York.** Nine "Super-Sectional," or large regional, Competition-Festivals, April 24-25, and May 1-2, 1942; places to be announced later. (B-O-C-IS-VS-IE-VE) Sponsored by the New York State School Music Association. No state finals this year (see page 51). A definite schedule will be announced at the Ninth Annual Clinic (the name of which has been officially changed to the New York State Music Educators Conference), November 27-29, 1941, at Syracuse.

**North Carolina.** State Contest-Festival, April 14-17, 1942, Woman's College, University of North Carolina, Greensboro. (B-O-C-IS-VS-IE-VE) Sponsored by the North Carolina Contest-Festival Association. Director—H. Hugh Altwater, Woman's College, University of North Carolina, Greensboro; Committee—H. A. McDougle, Greenville High School; J. C. Harper, Lenoir High School; Herbert R. Hazelman, Greensboro High School; F. Stanley Smith, Raleigh High School; C. E. Teague, Woman's College, U. N. C., Greensboro. The State Band, Orchestra, and Choral Clinic and the business meeting of the Association will be held conjointly on October 26, 1941, at Woman's College, U. N. C., Greensboro.

**North Dakota.** State High School Music Contest, May 7-8, 1942, University of North Dakota, Grand Forks. (B-O-C-IS-VS-IE-VE) Sponsored by the North Dakota State High School Music Contest Committee. Chairman—John E. Howard, Grand Forks; Executive Secretary—John A. Page, Grand Forks. State Band, Orchestra, and Choral Clinic to be held in connection with the State Education Association meeting, October 30-November 1, 1941, Minot. The annual business meeting of the Committee will be held October 31, at Minot.

**Ohio.** State Clinic, Columbus, January 2-3, 1942. Auspices Ohio Music Education Association. (See announcement on page 52.)

**Oklahoma.** State Clinics. Band—December 12-13, 1941, Oklahoma Agricultural and Mechanical College, Stillwater. Paul V. Klingstedt in charge; George Howerton of Northwestern University, guest conductor. Vocal—January 24-26, 1942, Oklahoma Agricultural and Mechanical College. Everett Wilcox, Wewoka, in charge; Carleton Stewart of Mason City, Ia., guest conductor. Orchestra—February 5-6, 1942, University of Oklahoma, Norman. Glen Varnum, Stillwater, in charge; guest conductor to be announced. Sponsored by the Oklahoma Vocal Music Educators Association and the Oklahoma Band and Orchestra Association. Officers and district representatives of the O.V.M.E.A. are listed on page 53. Officers of the O.B.O.A. are: President—George Kyme, Bristow; Vice-Presidents—(Band) Everett Wilcox, Wewoka; (Orchestra) Glen Varnum, Stillwater; Secretary-Treasurer—James Saied, El Reno. The annual business meeting of the O.B.O.A. will be held at Stillwater, December 12, 1941, of the O.V.M.E.A., at Oklahoma City, February 6, 1942.

**Oregon.** Five District Competition-Festivals. (B-O-C-IS-VS-IE-VE) Portland: Vocal, March 15, 1942; Instrumental, March 22; Chairman—Chester Duncan, Corvallis: April 25-26; Chairman—Douglas Orme, Marshfield: April 18-19; Chairman—Jack Plummer, Newberg: April 18-19; Chairman—Howard Miller, La Grande: April 25-26; Chairman—Kenneth Schilling. Sponsored by the Oregon Music Educators Conference. President—Clifford Elliott, McMinnville; Vice-President—Glenn Griffith, Eugene; Secretary-Treasurer—Genevieve B. Gaskins, Corvallis. Chairman, Instrumental Affairs Committee—Vernon Wiscarson, Salem; Chairman, Vocal Affairs Committee—Waldemar Hallensted, Portland; Chairman, Elementary Affairs Committee—Lillie Darby, Klamath Falls. State Band, Orchestra, and Choral Clinic, January 4, 1942, Portland. The annual business meeting of the Conference will be held October 24-25, 1941, at Willamette University, Salem.

**Pennsylvania.** More than sixty County Contests and eight District Contests, late March and early April, 1942. State Contests, April 24-25, Bloomsburg. Sponsored by the Pennsylvania Forensic and Music League, University of Pittsburgh, Extension Division (see page 52). Executive Secretary—C. Stanton Belfour.

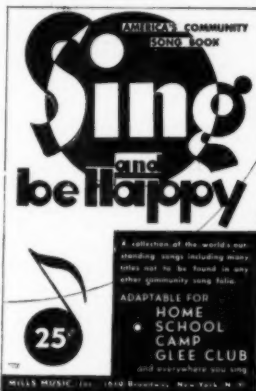
All-State Chorus Festival and Clinic, January, 1942, Coatesville. Host—W. Fred Orth. All-State Orchestra Festival and Clinic, March, 1942, Reading; Host—Ralph Fisher Smith. All-State Band Festival and Clinic, May, 1942, Millvale. Host—Stanley Fleming. Sponsored by the Pennsylvania School Music Association. President—James W. Dunlop, Emporium; First Vice-President—David Rees, Sharon; Second Vice-President—Harry A. Canfield, Indiana; Secretary-Treasurer—C. P. Huntington, Johnstown. The first State-Wide Conference-Clinic of the Association will be held at State College, November 13-15, 1941, with Harry Canfield in charge of program arrangements and Dr. Richard W. Grant supervising other arrangements. Coming events will include the district bands, orchestras, and choruses sponsored by the eight districts of the Association. The annual business meeting of the Association is tentatively set for the same time as the Conference-Clinic.

**Rhode Island.** No contests. Plans not yet made for clinic. Under sponsorship of the Rhode Island Music Educators Association. President—Elsie S. Bruce, Warwick; Vice-President—Edward J. Grant, Providence; Secretary—Katherine M. Mullaney, Providence; Treasurer—Ruth H. Peterson, Providence. Plans have not yet been made for the Annual Concert by the All-State Orchestra and All-State Chorus. The annual business meeting of the Association was held on June 5 at Pawtucket Golf Club. At the regular meeting on October 30, 1941, it is hoped to have a demonstration of percussion technique by Sam C. Rowland.

**South Dakota.** Six State Regional Contests. Dates and places not yet determined. (B-O-C-IS-VS-IE-VE) Sponsored by the South Dakota High School Music Association. President—W. R. Colton, Vermillion; Vice-President—H. S. Freeman, Mobridge; Secretary-Treasurer—R. L. Snyder, Leola. The biennial business meeting was held September 19, 1941, preceding the biennial meeting of the South Dakota Education Association.

**Texas.** Band, Orchestra, and Vocal Clinic, February 12-14, 1942, Austin. Sponsored by the Texas Music Educators Association. President—Lyle Skinner, Senior High School, Waco; Vice-Presidents—(Band) Weldon Covington, Austin High School, Austin; (Orchestra) R. T. Bynum, Abilene High School, Abilene; Secretary-Treasurer—Charles S. Eskridge, Lubbock Junior High School, Lubbock.

**Virginia.** State High School Music Festival, April 23-24, 1942, Richmond; Western Section, April 24, 25, State Teachers



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College, Radford; Negro Festival, April 17-18, Virginia State College for Negroes. Sponsored by the Music Section, Virginia Education Association. President—Paul Saunier, Richmond; Vice-President—Luther A. Richman, Richmond; Secretary-Treasurer—Florence Booker, Arlington; Chairman, Band and Orchestra Division—Sharon B. Hoose, Charlottesville; Chairman, Vocal Division—Mrs. Sena B. Wood, Norfolk. Choral and Band Clinics will be held November 19, 1941, in Richmond. The annual business meeting of the Music Section, V.E.A., will take place at the same time.

**Wisconsin.** Western Wisconsin Competition-Festivals, November 15 and December 6, 1941, State Teachers College, La Crosse. (B) Sponsored by the Western Wisconsin Music Festival Association. President—Frank Smith, Galesville; Secretary—Thomas Annett, La Crosse; Treasurer—D. R. Wart-inbee, La Crosse; Chairmen—(Band) Arnold Jendrick, Arcadia; (Chorus) Harold Youngberg, La Crosse; (Orchestra) Lester De Noyelles, Galesville; (Programs) Eugene McDonnell, West Salem; Librarian—D. W. Nichols, La Crosse. State Choral Clinic, December 6, 1941, State Teachers College, La Crosse. The annual business meeting of the Festival Association will be held on November 15, at State Teachers College, La Crosse.

**Wyoming.** State Teachers Music Clinic, October 16-18, 1941, Cheyenne. Walter Aschenbrenner, guest choral conductor. Sponsored by the music section of the Wyoming Education Association, assisted by the Wyoming Choral and Instrumental Directors Association. Clinic to be held concurrently with the annual meeting of the Wyoming Education Association. Chairman, Arrangements Committee, and Music Section Chairman, W.E.A.—Cora Clucas, Lusk. President, Choral and Instrumental Directors Association—Archie O. Wheeler, Douglas; Secretary-Treasurer—Walter A. Savage, Casper.

### NATIONAL COMPETITION-FESTIVALS AND CLINICS

**Region One.** Region One Competition-Festival. Date, place, and contest divisions not yet announced. Sponsored by the Board of Control of Region One. Chairman—Wallace H. Hannah, Vancouver, Wash.; Secretary-Treasurer—Calvin Storey, Longview, Wash.; Orchestra Chairman—Vernon Wis-carson, Salem, Ore.; Band Chairman—Douglas Orme, Eugene, Ore.; Vocal Chairman—Clifford Elliott, McMinnville, Ore.; Member-at-Large—Wayne S. Hertz, Ellensburg, Wash. Region One Clinics: Vocal—November 29-30, 1941 (tentative), Seattle, Wash.; Instrumental—December 6-7, Portland, Ore. (B-

O-C) Band Chairman—Chester Duncan; Chorus Chairman—Mrs. Margaret Goheen. Region One business meetings will be held at Seattle, Wash., on November 29, in connection with the vocal clinic, and at Portland, Ore., on December 6, in connection with the instrumental clinic.

**Region Two.** Region Two Competition-Festival, May 14-16, 1942, Aberdeen, S. D., and Duluth, Minn. (B-O-C-IE) Sponsored by the Board of Control of Region Two. Chairman—Gerald R. Prescott, University of Minnesota, Minneapolis, Minn.; Vice-Chairmen—(Band) J. Paul Schenk, Green Bay, Wis.; (Orchestra) Lorrain E. Watters, Des Moines, Ia.; (Vocal) Peter Tkach, Minneapolis; Secretary-Treasurer—John E. Howard, Grand Forks, N. D.; Board Members—Ansel Martin, High School Music Department, Iowa City, Ia.; Carleton Stewart, Music Department, High School, Mason City, Ia.; W. A. Abbott, Minneapolis, Minn.; George C. Krieger, Minneapolis, Minn.; W. A. Euren, Director of Music, Hillsboro, N. D.; Clarion Larson, Director of Music, Bismarck, N. D.; F. H. Johnson, Director of High School Band, Redfield, S. D.; W. R. Colton, University of South Dakota, Vermillion, S. D.; Richard C. Church, Director of Music, West High School, Madison, Wis.; A. P. V. Enna, Director of Band, West DePere, Wis.; S. E. Mear, Director of Band, Whitewater, Wis.

Regional Clinic, December 29-31, 1941; place to be announced later. (B-O-C) Sponsored by the Minnesota Music Educators Association. President—George C. Krieger, Minneapolis; Vice-Presidents—(Vocal) Peter D. Tkach, (Band) Edwin Hertz, (Orchestra) A. L. Swanson, (Community Music) Harry J. Wenger; Secretary-Treasurer—Elmer H. Sodergren, Minneapolis. The annual business meeting of Region Two was held at St. Paul, Minn., June 22. Another meeting is anticipated in December, 1941. The next annual business meeting will take place on the last Sunday of June, 1942.

**Region Six, Oklahoma Division.** Region Six Contests. Vocal—April 30-May 1, 1942, Oklahoma Agricultural and Mechanical College, Stillwater. (C-VS-VE) Local chairman, L. N. Perkins, A & M College. Instrumental—May 7-9, 1942, University of Oklahoma, Norman. (B-O-IS-IE) Local chairman, William R. Wehrend, Oklahoma University. Sponsored by the Board of Control of Region Six. Chairman—George Kyme, Bristow, Okla.; Vice-Chairmen—(Band) Weldon Covington, Austin, Tex.; (Orchestra) Glen Varnum, Stillwater, Okla.; (Vocal) Wyatt Freeman, Ada, Okla.; Secretary-Treasurer—Wyatt Freeman; Board Members—(Vocal) Paul M. Riley, Kingsville, Tex., and Carl Jacobs, State College, N. M.; (Orchestra) W. Gibson Walters, Denton, Tex., and Roy Holbert, Alamogordo, N. M.



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# State, District and Regional News

## New York State School Music Association

THE New York State School Music Association held a three-day clinic late in August at the Eagle Bay Hotel on Fourth Lake in the Adirondacks. A band, orchestra, and choir, each of complete instrumentation and correct balance, was made up from among the ninety-five directors in attendance. These groups read through about sixty new compositions, holding a discussion of arrangement, scoring, etc. after each number. The result was that many of the 1942 national selections were placed on the New York State Classification lists by common agreement. This project was the first of its kind to be undertaken by the N.Y.S.S.M.A. and indicates the progressive trend of the Association's policy. It was unanimously voted at the clinic to hold a second summer session in 1942.

The clinic program included daily discussion periods which included in their coverage topics submitted by members. Ennis Davis, as secretary of the Committee on Professional and Trade Relationships, spoke on fair trade policies. Dr. Ernest Williams, also of New York, conducted "America," his new work for massed band, orchestra, and choir. This composition will be performed as the closing number at the fall clinic.

Preceding the clinic, on August 24-25, officers and executive committee held their second annual planning meeting, at the Otter Lake Hotel in Otter Lake. By far the most important result of this gathering was the elimination of the state finals from the competition-festivals sponsored by the Association and the establishment of "super-sectionals," or large regional contests, throughout the state. In 1941 the Association sponsored nineteen sectional and three state finals contests, in which more than 47,000 students participated. In 1942 there will be only nine "super-sectional," or large regional, contests. Results and value of the nine sectionals will be the same as in the state finals, but the cost of attending will be less. State plaques will be awarded to all major organizations receiving "One" ratings, and medals will be granted to all soloists receiving the same rating.

Entry costs will remain the same as in the state finals: 25c for each member of a band, orchestra, or choir, and \$1 for each soloist. The competition-festivals will operate under the new N.Y.S.S.M.A. Classification Plan being inaugurated this year.

All events will have expert adjudication. No judge will be hired by the Association who does not attend the School of Adjudication conducted as a part of the Ninth Annual (fall) Clinic. Each major organization will have three adjudicators; each soloist, one.

The N.Y.S.S.M.A. will not recommend any groups to the national program, but the individual schools will be allowed to attend this event if the local school administration so desires.

Outstanding among the fall meetings, the Ninth Annual Clinic (the name of which has been officially changed to the New York State Music Educators Conference) will be held on November 27-29, 1941, in Syracuse, upon the invitation extended by the Syracuse Board of Education through Supervisor of Music Elizabeth V. Beach, who will represent the board as hostess. As in the last few years, there will be two all-state bands, an all-state orchestra, and two all-state choirs. More than 800 students, representing 350 member schools will take part. More than 600 music directors will attend the various meetings, which include the annual business meeting and the election of officers.

Guest conductors at the clinic will be: (band) Frederick Fennell of the Eastman School of Music in Rochester and the National Music Camp at Interlochen, Mich., and Gerald Prescott of the University of Minnesota; (orchestra) Pierre Henrotte of Ithaca College, New York, former conductor of the Metropolitan Opera Orchestra; (choir) Richard W. Grant of Pennsylvania State College, and Elmer J. Hintz, director of music at Skidmore College, Saratoga Spa, New York.

Clinic meetings and rehearsals will be held in the auditoriums of the Hotel Syracuse, the Onondaga Hotel and Central High School. The board of control of Region Four will meet at the time of the clinic to determine future regional policies.—Frederic Fay Swift, Secretary.

## Washington Music Educators Association

▲ At the meeting in March, 1941, of the Northwest Music Educators Conference, at which plans were completed for the formation of the Washington Music Educators Association, the following officers were elected to serve a two-year term in the latter organization: President—Robert A. Choate, director, Department of Music, Spokane Public Schools; Vice-President—Wallace Hannah, supervisor of music, Vancouver Public Schools; Secretary—William Thomas, instrumental music supervisor, Hoquiam Public Schools; Treasurer—Karl Dietrich, instrumental music director, Puyallup Public Schools.

District representatives are: Northwest—Rosa Zimmerman, supervisor of music, Everett; Southwest—Kenneth Hjelmervik, supervisor of music, Aberdeen; Central—Wayne S. Hertz, head of the Department of Music, Central Washington College of Education, Ellensburg; Eastern—Herbert T. Norris, head of the Department of Music, Washington State College, Pullman.

Members of the district executive committees for the state are: Northwest—Rosa Zimmerman (chairman); John Monroe, Ferndale; C. Blaine Ellefson, Issaquah; P. A. Wright, superintendent of schools, Snohomish; Southwest—Kenneth Hjelmervik (chairman); Leslie Armstrong, Olympia; Douglas Babcock, Tenino; R. R. Balkema, principal, Weatherwax High School, Aberdeen; Central—Wayne S. Hertz (chairman); Avary Olson, Yakima; F. L. Sincok, superintendent of schools, Sunny-side; Eastern—Herbert T. Norris (chairman); LeRoy Darling, Fairfield; Amanda Just, Pullman; M. L. Martin, superintendent of schools, Clarkston.

The W.M.E.A. will undertake two major projects for its fall program: (1) planning and beginning a survey of the music needs of the state in collaboration with other state-wide musical organizations; (2) clinic and demonstration programs in connection with the fall meetings of the Washington Education Association (see page 44).

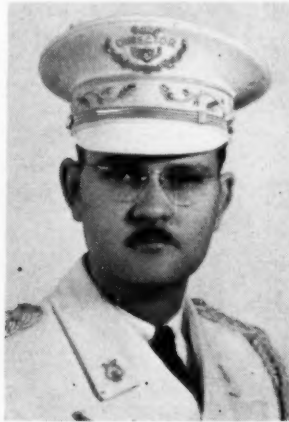
The proposed schedule of clinic and demonstration programs follows: **Seattle**, October 13, 1941—music by the Seattle Schools; quiz section under



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President  
Ohio Music Education  
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JOHN VINCENT  
President  
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Association



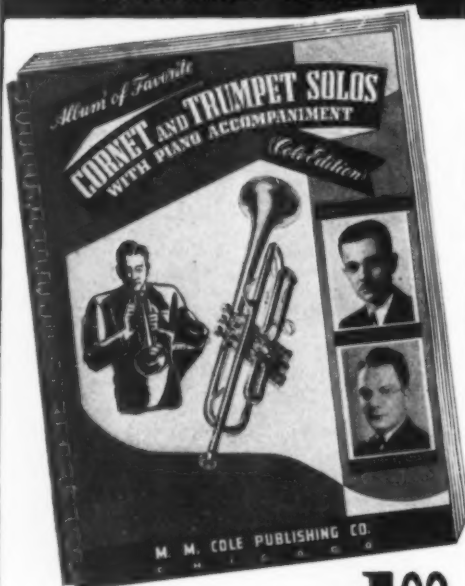
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Theodore Normann, University of Washington; "Some Current Issues Involved in Vitalizing Our School Music Program," by Walter Welke, Kathleen Munro, and Hazel Kinsella of the University of Washington; Helen Boucher, Seattle Demonstration School; John Stoessler, Alexander Hamilton Junior High School; P. A. Wright, Snohomish; and A. A. Mykland, Issaquah. **Tacoma**, October 13—luncheon meeting; Kenard Sexton, Eatonville, chairman. **Bellingham**, October 13—Donald Bushell, Western Washington College of Education, chairman; instrumental clinic under Raymond Howell, Everett. **Aberdeen**, October 14—Program under the direction of Kenneth Hjelmervik and the Southwest Executive Committee. **Vancouver**, October 17—Wallace Hannah, Vancouver, chairman; "Problems of Music in the Small or Rural School" (leaders to be announced); "Music Appreciation in the Smaller School," under Gordon Brown, Washougal; demonstration by the Shumway Junior High School, Vancouver, Joe Hartley, director. **Yakima**, October 20-21—Avery Olson, Yakima, chairman; choral and instrumental clinic demonstration meetings, under Wayne S. Hertz, Ellensburg. **Walla Walla**, October 23-24—Program to be announced. **Spokane**, October 24-25—Elementary demonstrations, band and choral clinics, under Herbert T. Norris and the District Executive Committee—Robert A. Choate, President.

**Montana Music Educators Association**

▲ The Montana Music Educators Association will meet October 24-26, 1941, at Great Falls. These are the last two days of the three-day district meetings of the Montana Education Association. All music teachers of Montana are urged to attend this vitally important M.M.E.A. meeting. The program will include clinics in grade school music and in high school vocal and instrumental music. President of the M.M.E.A. is H. E. Hamper, Anaconda; secretary-treasurer, Harriet Macpherson, Anaconda.—Stanley Teel.

**Pennsylvania School Music Association**

▲ The affiliation of the Pennsylvania School Music Association with the Pennsylvania State Education Association, as the official music section of the latter, has been effected and will go into effect in 1942. The first executive committee meeting of the year was held at State College, September 14, 1941. The first State-wide Conference-Clinic of the P.S.M.A., to be held at State College, November 13-15, will represent the first step of the broadening program, which hitherto has been limited largely to secondary school activities; this year it will include musical activities of all levels of music instruction, from kindergarten to university. Officers of the current term are: President—James W. Dunlop, Emporium; First Vice-President—David Rees, Sharon; Second Vice-President—Harry A. Canfield, Indiana; Secretary—Treasurer—C. P. Huntington, Johnstown. Their successors will be elected this fall and assume office January 1, 1942.—James W. Dunlop, President.

**Rhode Island Music Educators Association**

▲ The annual meeting of the Rhode Island Music Educators Association was held on June 5 at the Pawtucket Golf Club. This marked the silver anniversary of the founding of the Association, and a special program, in which past presidents participated, highlighted the occasion. Officers elected for the current season are: President—Elsie S. Bruce, Warwick; Vice-President—Edward Grant, Providence; Secretary—Katherine M. Mullaney, Providence; Treasurer—Ruth H. Peterson, Providence.—Elsie S. Bruce, President.

**California-Western Music Educators Conference, Southern District**

▲ The Southern District of the California-Western Music Educators Conference will hold its annual meeting on the campus of the University of California, Los Angeles, Saturday, November 29, 1941. Officers for the current year are: President—Josephine Murray, Santa Barbara; Vice-President—Chester Perry, Los Angeles; Secretary—Fred Ohlendorf, Long Beach; Treasurer—William Phillips, Los Angeles; Director—Leslie P. Clausen, Los Angeles. All inquiries should be addressed to President Josephine Murray, 1235 Chapala Street, Santa Barbara.

**Ohio Music Education Association**

▲ The Annual Meeting and Music Clinic of the Ohio Music Education Association will be held at Columbus, January 2-3, 1942, in conjunction with the annual meeting of the Ohio Education Association. President, O.M.E.A.—W. Oscar Jones, Defiance. Committee in charge of the state meeting: George Hardesty, Ohio State University, Columbus, chairman; Henrietta Keizer, Capital University, Columbus (high school chorus); Milton C. Parman, London (high school bands); Mary Tolbert, Columbus (junior chorus); Mabel Meisner, Columbus (elementary chorus); Lee Shackson, Westerville (local arrangements).—Gerald Frank, Elyria, Executive Secretary.

**Kansas Music Educators Association**

▲ The first session of the annual business meeting of the Kansas Music Educators Association, to be held in Wichita, November 6-8, 1941 (see pages 42, 46), will be a rehearsal of the teachers' chorus on Thursday evening. The chorus will rehearse twice on Friday and that evening will give a concert at the second general session of the Kansas State Teachers Association at the Forum. George Howerton of Northwestern University will conduct. Tentative plans are to have a woodwind quintet, made up of members of the Kansas City Philharmonic Orchestra, present solo and ensemble demonstrations and lead a discussion pertaining to the teaching of the instruments of the woodwind quintet. Arrangements are being made with the cooperation of the Philharmonic Association and the business manager, Mrs. Ruth O. Seufert; their fruition depends upon the concert dates of the orchestra. E. E. Mohr, professor of public school music at Colorado State College of Education, Greeley, is in charge of the lectures and discussions arranged for those teachers interested in public school music.

The monthly publication of the K.M.E.A. is the "Kansas Music Review," edited by Everett Brown, Rosedale High School, Kansas City.—N. V. Napier, President.

**Department of Music, New Jersey Education Association**

▲ The annual conference, concert, and business meeting of the Department of Music, N.J.E.A., will be held in conjunction with the N.E.A. meeting in Atlantic City, November 8-11, 1941. The annual luncheon of the Department will be given on Saturday, November 8, at the Traymore Hotel. On the following day the All-State Chorus and Orchestra will give a concert in the Grand Ballroom of Convention Hall. Chorus director is Elsie C. Mecaskie, Senior High School, Atlantic City; orchestra directors are: J. Fred Muller, Summit, and Herman Toplansky, Elizabeth. Present officers, whose terms expire in November, include K. Elizabeth Ingalls of State Teachers College, Trenton, as president, and Corinne R. Woodruff of Somerset County, as corresponding secretary. New officers will be elected at the annual conference.—K. Elizabeth Ingalls, President.

#### Oklahoma Vocal Music Educators Association

▲ The first fall meeting of the Oklahoma Vocal Music Educators Association was held on September 20 in Oklahoma City. The most important business of this meeting was the planning of a membership drive for the new Oklahoma Music Educators Association, which will result from the union of the Oklahoma Vocal Music Educators Association and the Oklahoma Band and Orchestra Association. Committees from these two organizations have been working for more than a year and a half on a constitution and bylaws for the new organization, which is to be affiliated with the M.E.N.C. and the Oklahoma Education Association. There was also a discussion of plans for electing executive board members, who are to be elected at the district meetings of the O.V.M.E.A. and O.B.O.A. in October.

The executive board of the Oklahoma Vocal Music Educators Association comprises: President—Gerald Whitney, Tulsa; First Vice-President—Wyatt C. Freeman, Ada; Second Vice-President—John Beck, Sand Springs; Recording Secretary—Milton Bradley, Norman; Corresponding Secretary—Kenneth Richards, Durant; Treasurer—Thelma Peters, Muskogee; District Representatives—Frances Smith-Catron, Ponca City; H. S. Foth, Okmulgee; Pauline Haworth, Alva; Eileen Hoggard, Durant; Joe B. Goodrich, Frederick; Robbie Lucille Wade, Shawnee; Anna V. Grant East, Putnam City; Elna Smith, Oklahoma City; Chauncey B. King, Goodwell.—Gerald Whitney, President.

#### Wyoming Choral and Instrumental Directors Association

▲ Under the auspices of the music section of the Wyoming Education Association, assisted by the Wyoming Choral and Instrumental Directors Association, the first state teachers music clinic will be conducted in Cheyenne in conjunction with the annual meeting of the W.E.A., October 16-18, 1941. Chairman of the arrangements committee is Cora Clucas of Lusk. Committee members include Blaine Coolbaugh, Casper; Charles Parker, Rock Springs; Dorothy Griewe, Sheridan; Merel Prugh, Cody. Walter Aschenbrenner, director of the Chicago Symphonic Choir, will be guest conductor. Members of the staff of Wyoming University's Department of Music are scheduled to take part in the three-day program.

President of the Choral and Instrumental Directors Association for the current season is Archie O. Wheeler, music supervisor of the Douglas Public Schools; secretary-treasurer is Walter A. Savage of the Casper Public Schools.

#### Connecticut Music Educators Association

▲ The annual meeting of the Connecticut Music Educators Association will take place on October 31, 1941. This will be a luncheon, the hour and place to be announced later. The program will include a speaker of note, music, and election of officers. Present officers are: President—May Andrus, Hamden; Vice-President—Elsa Limbach, Norwich; Recording Secretary—Helen Bonney, New Britain; Corresponding Secretary—Frederick May, Naugatuck; Treasurer—Clarence Grimes, Hamden. Board members are: Mary Donovan, Greenwich; Leon Corliss, Naugatuck; Estelle Baldwin, Milford; Richard Otto, Wallingford.

The C.M.E.A. last year sponsored three separate competition-festivals for bands, orchestras, and choruses, respectively, marking a change from the former custom of holding one inclusive event for all three groups.—May Andrus, President.

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Complainte et Air de Ballet .....	Delmas 6	1.00
Elegie .....	Niverd 3	.60
Musette et Tambourin .....	Niverd 4	.60

### Oboe Solos Cumulative List

Remembrances .....	Jeanjean 5	1.00
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Allagro De Concert .....	Sporck 5-6	2.00
Etude De Concours .....	Petit 3	1.00
Promenade .....	Delmas 4	.75
2nd Andantino .....	Jeanjean 5	1.00

### B Flat Clarinet Solos Cumulative List

Fantaisie De Concert .....	Avon 4	1.00
Arabesque .....	Jeanjean 5	1.00
Au Clair De La Lune (with symphonic variations) .....	Jeanjean 6	2.00
Fantaisie Italienne .....	Delmas 5	1.25

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Legende .....	Sporck 4	1.25

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Barcarolle .....	Ratez 3	.75

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Solo De Concours .....	Aubert 4	1.00
Fantaisie Variee .....	Bruniau 4	1.00

### B FLAT TENOR SAXOPHONE SOLO

#### Selective List

Premier Solo De Concert .....	Combelle 5	1.00
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1st Contest Solo .....	Andrieu 4	1.00
5th Contest Solo .....	Maury 4-5	1.00

### B Flat Cornet Solo Cumulative List

Choral and Variations .....	Delmas 4	1.00
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### TROMBONE SOLO Selective List

Allegro De Concert .....	Cools 5	1.00
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Premier Solo De Concert .....	Combelle 5	1.00
Etude De Concours .....	Petit 4	1.00

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Fete Boheme (From "Scenes Pittoresques") .....	Massenet 4	1.55
Monis Dance (From "Henry VIII") .....	German 3	1.20
Torch Dance (From "Henry VIII") .....	German 3	1.20

### Saxophone Quartets Cumulative List

Hildigungsmarsch (From "Sigurd Jorsalfar") .....	Grieg 3	.90
Praeludium .....	Jarnfelt 4	.90
Marche (From "Scenes Pittoresques") .....	Massenet 4	1.20
Angelus (From "Scenes Pittoresques") .....	Massenet 3	1.20
Der Freischutz Overture .....	Weber 5	1.55

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The Flatterer (From "La Lisonjera") .....	Chaminade 2	1.20
Marche Militaire No. 1 .....	Schubert 3	1.20

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## In-and-About Cincinnati

▲ At the meeting of the In-and-About Cincinnati Music Educators Club held on May 24 the following officers were elected for the 1941-42 season: President—Sarah Y. Cline, Cincinnati Conservatory of Music; Vice-President—George C. Miller, Director of Music, Hillsboro; Treasurer—Vincent Orlando, Teacher of Music, Withrow High School, Withrow; Secretary—Florence Francis, Teacher of Music, Butler County, Hamilton. The executive committee comprises: Chairman, Program Committee—Elizabeth M. Taylor, College of Music, Cincinnati; Chairmen, Membership Committee—Martha Seifred, Cincinnati Public Schools, and Eileen MacMillan, Miami University; Chairman, Hospitality Committee—Doris Stansbury, Supervisor of Music, Wyoming; Chairman, Ways and Means Committee—Ambrose Elliott, Lockland; Chairmen, Publicity Committee—Mary Bennett, Cincinnati, and Ruth McManus, Wilmington. Members of the co-ordinating committee are: Frank C. Biddle, Director of Music, Cincinnati; A. D. Lekvold, Miami University; Fred C. Mayer, Wilmington; Charles West, West Carrollton; Olga Prigge, Cincinnati; Sister Mary Sarepta, Seton High School, Cincinnati.

Plans for the year's work were made at the first meeting of the new season, held the first week in September. Address all inquiries to Mary Bennett, 512 Oak Street, Cincinnati.—Sarah Y. Cline, President.

## In-and-About Western Massachusetts

▲ The newly elected officers of the In-and-About Western Massachusetts Music Educators Club are: President—Florence E. Argy, supervisor of music in the Montague Public Schools; Vice-President—Collin B. Richmond, music supervisor in the Shelburne Falls Public Schools; Secretary—Catherine Carney, music assistant in the public schools of Greenfield; Treasurer—Mrs. Pearl D. Mills, music supervisor in the Charlemont Union Schools. The first fall meeting of the 1941-42 season will be a luncheon on October 31, held in connection with the Franklin County Teachers' Convention. Mrs. Hilda Amidon, teacher of corrective speech in the Hartford, Connecticut, schools, who is to be one of the main speakers at the convention, will be the guest of honor.—Florence Argy, President.

## In-and-About Chicago

▲ The board of directors of the In-and-About Chicago Music Educators Club met at M.E.N.C. headquarters September 13, 1941 to draft plans for the current season. In keeping with the conference theme, "American Unity Through Music," the club has engaged Rudolph Ganz to speak on that subject at its first meeting of the year, October 11, 1941. The meeting will be held in the Pompeian Room of the Congress Hotel. Sten Halfvarson will direct his West Aurora High School Choir in a short program. The club will have as guests all members of the national conference board attending the sessions in Chicago at that time.—Margaret Pouk, President.

## In-and-About Quad-City (Illinois and Iowa)

▲ At the May, 1941, meeting of the In-and-About Quad-City Music Educators Club (Rock Island, Moline, East Moline, Davenport) it was decided to hold three dinner meetings in the 1941-42 season, each to feature an outstanding musical event. Moline and East Moline will sponsor the November meeting; Rock Island, the February meeting; and Davenport, the May meeting. Elected president was Iva Dell A. Swindler, acting supervisor of vocal music in Davenport.

## In-and-About Atlanta

▲ President of the In-and-About Atlanta Music Educators Club for 1941-42 is Ruth Weegand, supervisor of music in the Atlanta elementary schools. Vice-president is Robert Lowrance, Jr., of the music faculty of North Fulton High School. Mr. Lowrance also serves as membership chairman. Joy Ruth Adams, supervisor of music in Fulton County Elementary Schools, is corresponding secretary, and Mrs. Foster Spain, pianist, organist, and teacher, is recording secretary. Robert Hamilton, director of instrumental music at Tech High School, is the new treasurer. Local writer and music critic Helen Knox Spain directs the club's publicity.

President Weegand will follow the program policy established three seasons ago, upon the organization of the club: monthly forums, talks by visiting music authorities of national prominence, and three gala social affairs.

## In-and-About Boston

▲ Officers of the In-and-About Boston Music Educators Club for the current year are: President—Edward F. Gilday, Framingham; First Vice-President—Mrs. Nellie W. Shaw, Brockton; Second Vice-President—Miriam Hosmer, Pawtucket, R. I.; Secretary—Jane F. Foster, Wellesley Hills; Treasurer—Warren S. Freeman, Belmont; Directors—(retiring in 1942) Mildred L. Bailey, New Bedford; Eva A. Sanderson, Newton; (retiring in 1943) Eleanor F. Moore, Gloucester; Barbara Ryan, Newtonville. The club will hold its 1941-42 meetings at the University Club, on Trinity Place, Boston, October 4, December 6, February 7, April 4. Inquiries regarding activities may be addressed to Mr. Gilday, 21 Moulton Park Road, Framingham, or Miss Foster, 14 Intervale Road, Wellesley Hills.—Jane F. Foster, Secretary.

## In-and-About Dallas-Fort Worth

▲ On March 8, 1941, in Dallas, Marian Flagg, director of music education in the Dallas Public Schools, organized the In-and-About Dallas-Fort Worth Music Educators Club. Alma Ray, music supervisor in Fort Worth, was elected president, and Stella Owsley, associate professor of music at Texas State College for Women, Denton, was elected secretary. The second meeting of the club was held in Fort Worth, April 19, in conjunction with the district meeting of the Texas State Teachers Association. The third meeting will be in October, at the Texas State College for Women, Denton. A November meeting is planned for Houston, in conjunction with the Teachers Association. The January, 1942, meeting will be held at the North Texas Agricultural College, Arlington. Two spring meetings are planned, one at Southern Methodist University, Dallas, the other at Texas Christian University, Fort Worth.—Stella Owsley, Secretary.

## West Virginia Music Educators Association

▲ The annual meeting of the West Virginia Music Educators Association will be held concurrently with the meeting of the State Education Association, October 29-November 1, at Charleston. Elections of the W.Va.M.E.A. will take place at this time.

"In nearly every community the Music Departments of the schools are participating in patriotic services of the churches and American Legion, particularly at this time. Touring College Glee Clubs and Choirs are including numbers of a patriotic nature in their programs.

"Since this splendid report has been published, I am sure we shall be better able to work out a definite program. The W.Va.M.E.A. will stress American Unity Through Music during my term of office. . . .—Leonard Withers, Pres.

#### Louisiana Music Education Association

▲ The annual meeting of the Louisiana Music Education Association will be held in New Orleans, November 17-18, 1941, concurrently with the longer meeting of the Louisiana Teachers Association. New officers will be elected at that time. Present officers are listed on page 42. (See also page 51.) Division chairmen are: (Piano) Lorane Brittain, Natchitoches; (Band) Dwight G. Davis, Natchitoches; (Vocal) Robert C. Gilmore, Alexandria; (Orchestra) George Barth, Lafayette. District directors comprise: Walter C. Minnear, District One; Richard McCluggage, District Two; Howard B. Smith, District Three; L. E. Erny, Jr., District Four.—J. S. Fisher, Secretary-Treasurer.

#### In-and-About New Haven

▲ Four meetings are scheduled for the 1941-42 season of the In-and-About New Haven Music Educators Club. The first will be a luncheon meeting in New Haven on Saturday, November 8. Following the luncheon, Frank Luther, who has had extensive experience in radio and recording work and has made many recordings of ballad-type songs, will speak on "American History Through Music," a lecture which he will illustrate by giving a song recital.

Subsequent meeting dates of the Club are: January 10, March 14, and May 9, 1942. Officers for the current season are: President—Helen G. Bonney, New Britain; First Vice-President—R. W. Yingling, Storrs; Second Vice-President—Agnes Whitcomb, New Haven; Treasurer—Mary Louise Owings, New Haven; Treasurer's Assistant—Mrs. Wilhelmina Strandberg, East Haven; Secretary—Ellen Williams, Stratford.—Helen G. Bonney, President.

#### In-and-About Tri Cities (North Carolina)

▲ The In-and-About Tri Cities Music Educators Club (High Point, Greensboro, Winston-Salem) will hold its first meeting of the season at Salem College, Winston-Salem, in October. This will be a dinner meeting and will include a program and business meeting. General plans for the year include demonstrations and discussions on the following subjects: elementary school music, high school choral music, Negro music, band and orchestra music, class piano instruction, and college music. Officers for 1941-42 are: President—Mayme Porter, Salem College, Winston-Salem; First Vice-President—Mrs. Chrystal Bachtell, City Schools, Greensboro; Second Vice-President—Louis W. Alritz, City Schools, High Point; Secretary-Treasurer—Carl G. N. Cronstedt, City Schools, High Point. Members at large of executive board are: Grace Van Dyke More, Greensboro; Vera Whitlock, High Point; Francis Pratt, Winston-Salem. Address all inquiries to the secretary.—Mayme Porter, President.

▲ **Melvin L. Balliett** has been transferred from Glenville High School, Cleveland, to West Technical High School, in the same city, to fill the position left vacant by the retirement of P. F. McCormick.

**Ralph A. Katz** is taking Melvin Balliett's place at Glenville High School, Cleveland.

**Chauncey B. King**, Panhandle District Representative of the Oklahoma Vocal Music Educators Association, has left Panhandle Agricultural and Mechanical College at Goodwell to direct vocal work at Southeastern State College, Durant.

**Hazel Gertrude Kinscella**, who taught last year at the University of Washington, Seattle, on leave from the University of Nebraska, Lincoln, has returned to her regular position. In June Miss Kinscella was granted an earned Ph.D. degree at the University of Washington and is now a professor of music.

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## Report of the College Music Committee

WARREN D. ALLEN

Head of the Music Department, Stanford University

### PART II

LAST APRIL I revived two recom-  
mendations made by the Committee  
on College Music (General) at the 1940  
biennial meeting of the Music Educators  
National Conference. Some other mat-  
ters were discussed by the Committee,  
but they were subjects to be studied, not  
suggestions for procedure.

This article is a personal review of  
these subjects in an attempt to preserve  
some of the spirit of our correspondence  
and conversation.

Eric Clarke's paper at our session  
raised the important question, "How can  
we bring music to the mass of students  
who do not register for music courses?"  
Mr. Clarke singled out some members of  
the committee for the good work being  
done, although one man so complimented  
observed modestly that one can lead the  
horse to water, but that one cannot make  
him drink. On the whole, however, the  
speaker felt that the college is falling  
down on the job.

Two facets of this problem were not  
discussed at our meeting: (1) the fact  
that high schools do no better than col-  
leges in this respect (sometimes not as  
well); (2) the question as to depart-  
mental responsibility. If high schools  
and colleges spend their allotted time  
and money on highly specialized choirs,  
bands and orchestras, it is obvious that  
only a few students get any music edu-  
cation at all. Most of them get none.  
But if these groups perform frequently  
for the student body, is the department  
of music fulfilling its responsibility by  
training a few to entertain the many?

Needless to relate, we did not get to  
grips with this problem, and barely  
touched upon the alternatives possible in  
general courses for large groups and co-  
operative enterprises with the depart-  
ments of speech, drama, dance and the  
other arts as well as the social studies.  
The procedures outlined in our specific  
recommendations might make possible  
exchanges of curricular studies in various  
regions, so that all types of collegiate  
institutions can learn more from each  
other.

Another subject touched upon was the  
matter of "Extra-School Music Educa-  
tion." Some of the Committee averred  
that we have tended to treat our work as  
a self-sufficient end in itself, with no de-  
pendence upon the other places in which  
youngsters learn music. Too many stu-  
dents come to us with no idea what the  
functional values of music are, and the  
better trained the students are (tech-  
nically) the less they know of these  
values.

But just as we college teachers depend  
on the schools to catch our students young  
and train them for twelve years before  
we get them, so also the schools are de-  
pendent upon the home, the church, the  
movie, and the radio. The American  
child absorbs the elements of our music  
system before he gets to school, just as  
he learns to talk. And, while we are  
guiding the children, or trying to, their  
personal musical repertoire is being  
picked up and enlarged at home and in  
church, before the radio or the movies,  
on the dance floor or on the stage.

In setting up the committees for the  
Music Teachers National Association,  
therefore, a new committee on Func-  
tional Music has been organized to study  
and report on contemporary develop-  
ments in these fields and on what we can  
learn from them. Unfortunately the  
church is not as influential as it has been  
previously in history; now that our best  
church choirs are to be found in the  
schools, it behooves school teachers to  
find out what religious music is all about.  
(It is significant to note that some of  
our leaders in school music—William  
Knuth, Mabelle Glenn, Russell Morgan,  
to mention three—are also active in  
church music.) Our pupils have a bet-  
ter education in dance music and theater  
music than we ourselves, and we can  
never hope to capture the attention of a  
student body unless we admit it! In spite  
of that, even the youngsters do not know  
the names of the anonymous composers  
who make most of the musical scores for  
the movies. These composers ought to  
be writing more music for schools, since  
children of all ages like their tunes so  
well. Where did they learn to make  
such music?

Turning to our serious composers, men  
like Roy Harris, Aaron Copland, Oscar  
Levant, William Schuman, Howard Han-  
son, Ferde Grofé, and the late George  
Gershwin, to say nothing of Jerome  
Kern, Cole Porter, and a host of others,  
where did they learn to compose? Was  
it as a result of our superior system of  
music-education? If not, why not and  
what about it?

Finally, our Committee suggested the  
need of studying *Terminology*. We need  
some agreement concerning the mean-  
ing of the terms we use in our everyday  
jargon. To name just a few: Rhythm,  
Measure, Meter, Time and other terms  
used synonymously and indiscriminately  
*ad libitum*. Then in our professional  
work, for example, what is a "Clinic"?  
The term means to most folks a place  
where sick people can get free or pre-  
sumably less costly treatment. We col-  
lege people know the meaning of forums,  
seminars, demonstrations, and discus-  
sions, but a musical "clinic" sounds to  
some of us like a contradiction in terms  
because none of the victims is sick.

Then what do we mean by the sup-  
posedly opposing terms: "Theory" and  
"Applied Music"? Writing and arrang-  
ing music are or should be eminently  
practical tasks, but many instrumental  
exercises can be highly theoretical.

What is the difference between a  
music teacher, a music educator and a  
musicologist? Many teachers think they  
should tell pupils what to do and expect  
it to be done just so; "educators" work  
with students and try to get them to see  
things "for themselves"; that musicol-  
ogists work with scholars or artists who  
go ahead and do things in spite of our  
teaching. All need, however, to be  
musical, sensitive to the fact that teach-  
ing, like music itself, is an Art.

But we have to be careful when we  
speak of the "Art of Music." Perhaps  
we shall understand each other better if  
we recognize that there are many arts

of music, each appropriate in its own sphere for its particular function. This has been forgotten very often in that ill-defined study known as music-appreciation. The Appreciation of Music is the goal of all artistic music-education, but classes conducted under that name have too frequently involved depreciation by antagonizing students, by saying that this or that body of music-literature is Music with a capital M—that all other musics are "inferior."

It is rather late to be reviving this discussion, over a year after the event; but these problems were not solved then and may never be on this mundane sphere—to everybody's satisfaction.

We never learn, however, unless we are continually questioning.

▲  
**Ohio's Department of Education** has distributed to colleges and universities training elementary teachers a "Suggested Course of Study in Music for the Elementary Teacher." This valuable material was drafted by Henrietta Keizer, Capital University; Edith M. Keller, State Department of Education; Helen L. Schwin, Western Reserve University; and Maude M. Slawson, Ohio State University. Says the introductory statement: "It is an evidence of wisdom when adequate courses in music are made available to the student working toward the goal of teaching in an elementary school. In the first place, many students have experienced a lapse of six years (Grades 7-12) with little or no music included in his schedule of classes, not to mention the fact that the music which they had in the first six years of school life may have been meager in content. In the second place, the teacher who is equipped to teach music often finds herself in a key position in any elementary school today, because of the increasing interest in and emphasis upon it both in school and out. Therefore, the courses offered in teacher training institutions must be rich in order to improve the contribution of the class room teacher in the field of elementary music. This means that the better trained teacher will give a more carefully planned musical experience to the pupils in Grades 1-6. In the future we may hope for college students with an increased musical background because of the effort we are making today to improve the courses offered to prospective teachers." The suggested course includes two semester hours in each of the following three subjects: music literature and appreciation, fundamentals of music, music education. A detailed explanation of the scope of, and suggested materials for, each subject is furnished. Approvers of the course were E. N. Dietrich, state director of education, and Walter L. Collins, director, Division of Public Instruction. Copies of the course can be obtained from Edith M. Keller, State Supervisor of Music, Department of Education, Columbus, Ohio.

**The New England Music Festival Association** held its annual meeting September 27 in Boston. Important items of business included final vote on the revised constitution and bylaws, announcement of prescribed music for spring events, and election of officers. A report will be included in the next issue of the Journal. Inquiries regarding the Association's activities should be addressed to John Merker, Box 324, Newport, R. I.

▲  
**Found:** Boy's Illinois School Band Association District Ensemble Championship medal with initials "R. B. B." Write Edith M. Keller, State Department of Education, Columbus, Ohio.



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## Are Cello and Bass Violinistic?

CONTINUED FROM PAGE 27

swing forward far enough that it helps the fingers to curve naturally "into" the string. Guard against dropping and cramping the left wrist when raising the elbow; this is a common fault of violinists who try to demonstrate cello positions. The wrist must rise correspondingly with the arm in order to keep an almost straight line along the back of the hand and forearm. (See illustrations.) The bass player, of course, cannot hold his elbow as high as the cellist; an outward bend of the wrist is necessary for him. The bass player must not grip with his left hand in such a way that the neck touches the palm of his hand.

The "First-Position Rut." Cello and bass are not "position-instruments" in the same sense that the violin is; many scale and arpeggio passages can be played in one of the violinist's fingering positions, but not so on the larger instruments, unless open strings or the thumb are utilized. Many methods, nevertheless, give us long and dry exercises to be played in one position, ostensibly to make the pupil better acquainted with the exact finger to use for any given note in that position. This procedure drives into the poor student's mind that "F" is second finger on the D string, in first position; as a result we find it very difficult to convince him later that it can also be played with another finger. Later on, the note might even be played with the thumb! Students too easily get stuck in the first position, if we fail, at an early stage in their training, to show them the possibilities of shifting along the strings. If we would start shifting earlier than most of our present methods recommend, the pupils would not be so afraid of the upper positions. We can easily enough start with shifts of half- or whole-steps in simple songs, and soon extend the range.

If the student has drilled too long in the first position, he learns to place the fingers mechanically about one inch apart on the cello, or two inches apart on the bass, for half-steps. Since the fingers must be closer together for the same pitch-differences in higher positions, he should be given the opportunity of playing in several positions before the finger-placement becomes too firmly set in one position. In this way he should learn to depend on listening to himself to check his intonation, rather than to depend on the exact muscular stretch that applies to the first position alone.

*Finger Relationships and Fingering Patterns.* Such early freedom from the "first-position rut" should help the student to develop a consciousness of the similar fingerings that can be used when playing the same note-patterns in different positions. For instance, in natural cello neck-positions a half-step exists between adjacent fingers: on the bass a half-step comes between fingers 1 and 2, and between 2 and 4. When playing these and related intervals in various positions, the pupil must learn that the same fingers can always produce similar note-patterns, but that the stretches between fingers are slightly changed whenever he shifts. The sooner a student plays by note, thinking of the flexibility thus required, the surer will be his intonation. Similarly, he will

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earlier become aware of the possibilities of fingering like note-patterns in a logical manner. As much as possible, the attention should be kept on "sound from note," and not merely "note to finger." Students must be encouraged to think and "sing" along the melodic line, instead of merely putting down a certain finger for a certain note. Music must be marked with a minimum of fingering to achieve these aims.

*Shifting Pressure.* In all portamento shifts, at least half pressure should be maintained by the sliding finger. This develops in the player a sense of "contact" with the instrument that is absolutely necessary for security of intonation and tone.

*Shifting Speed.* Because the violinist has such a comparatively short distance to cover in his shifting, the cellist thinks he must cover the same intervals in the same amount of time. Thus he jumps or jerks too quickly from one position to another, not realizing that, in comparison with the violin, he has to go twice as far on the string to shift, say, a perfect fifth. Often the cellist or bass player waits too long to make this shift, and thus increases the likelihood of jumping too quickly. If the players of larger instruments are expected to attack the tone that comes at the end of a long shift at the proper rhythmical moment, then obviously they must take the time for shifting from the previous note. They must not wait until the last possible fraction of a second to start a shift.

*Shifts and Phrasing Applied to Simple Songs.* Some songs in our string methods (the lyric songs preferred) can be learned in the first position; then, by applying shifts to higher positions, the songs can be made musically more meaningful. Certain principles, such as the following, might be applied in figuring out such shifts and fingerings, if tastefully used:

(1) Stay on one string throughout a lyric phrase, if the range covered is not too great for the pupil's stage of development.

(2) Play in the higher positions (third, fourth and fifth) of the lower strings for warm and mellow tone.

(3) Utilize as much vibrating string as possible for strong and intense tone (i.e., play in lower positions).

(4) "Sing" on the instrument. Apply vocal principles such as: (a) approaching freely the higher tones with a light glide—very seldom with a quick leap and separate attack; and (b) reducing volume at the ends of phrases and sustained tones unless these long notes are building a melodic climax.

The material presented above may appear to be over-technical, but it is only through careful analysis of these problems that we can plan sound solutions. Too long have violin teachers unwittingly taught their trusting students to play cello or bass with positions and movements suited to the violin but utterly detrimental to players of the larger string instruments.

*Related Readings:* (1) Farnol, Henry H.: "Physiology Applied to Music," *Music Educators Journal*, Feb., 1941, pp. 17 and 71-73. (2) Feuermann, Emanuel: "The Contralto of the String Family," *The Etude Music Magazine*, Sept., 1940, pp. 584 and 630. (3) Feuermann, Emanuel: "Cello Playing: A Contemporary Revolution," *Who is Who in Music*, N. Y., Lee Stern Press, 1940, pp. 470-1.

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## On Various Topics

### Religious Music in the Public School Choruses

RELIGIOUS MUSIC for use in the public schools is usually selected on the basis of the beauty and dignity of the music, and little attention is given to the words. Directors often fail to recognize the fact that the words which are sung should arouse a deep feeling for the truths which are expressed through beautiful music. Unfortunately, much of the prevailing religious music available for choruses is at fault in this respect, and youths in the public schools are taught to sing religious doctrines which they do not and perhaps should not believe.

The words in religious music take three forms: the dramatization of a religious epoch, such as that of the saints and martyrs; the inculcation of denominational doctrines; and the poetic expression of the universal sentiments of truth, goodness and beauty in the spiritual life about which educated people all agree. It is the third form that belongs in the public schools and can be of service to the individual and to society today. The first two have a great dramatic value; but they convey the conviction that religious thought and life are matters of the past.

It is unfortunate that the bulk of the beautiful religious music available is couched in words which express denominational dogmatism, outmoded religious doctrines, and sentiments which do not stir the hearts of young people in the public schools for self-expression in beautiful religious thought. Angels, the virgin birth, baptism, blood, pietism, and war gods in religious factions do not express the young people's religious need as a non-denominational religious group. Heaven and hell are of interest to many, but not of vital importance for the awakening of religious sentiment in beautiful music. The music is vital for generating genuine musical feeling; but the words are often jarring and frequently treated as fiction or a necessary evil.

The alibi often given by the director is that the words are legends, symbols, or examples of the way religious people used to think. There is a place for historical oratorios, anthems, and ritual which dramatize an historical doctrine. Such music has a place on the stage, where we do not hesitate to applaud its good performance. But to the main body of public school youth, it conveys the idea that religion is a thing of the past and is therefore of negative value for those outside of the doctrinal faith represented.

Universal religious truths constitute one of the finest channels for beautiful poetry in association with beautiful music. But the American people are living now in an age of social and religious reconstruction in which music is going to play a vital and stirring rôle, if rightly conceived. The religious emphasis which appeals to all thinking people is on the truth, goodness, and beauty of religious life. To be effective it must steer away from factional dogma, outmoded doctrines, and unbelievable religious fictions.

It has been argued that it is not the function of the public schools to give religious training; but to this we can say that respect for the spiritual life and appreciation of its beauty are functions of public education. It is certainly not a function of American education in the public schools to promulgate negative religious influences.

This presents a problem for the directors of our public school music, because the words in much of the beautiful religious music of the past do not answer the director's purpose. We must appeal to poets and composers to create for us a new body of beautiful religious poetry associated with beautiful music, if the spiritual influences in music are to serve their function in the reconstruction of the social order today. We must ask the musicians in the public schools who really believe in the vitality of music for social regeneration and a finer aesthetic life to take this fact into account when making their programs.

Music is now in the air, literally and figuratively, as never before. Composers of songs have found a money-making career, but the songs are nearly all of a non-religious character, which is perfectly right. In this unprecedented song-composing movement, the religious theme is conspicuously absent for natural reasons, largely because composers do not believe in much of the poetry of the religious music of the past and because of the absence of financial inducements. The outlet for publication is very limited.

We must therefore appeal to the religious leaders in poetry and music to seek their reward at a higher level. Many of the great preachers whose sermons are unknown or forgotten live vibrantly in the beautiful poetry they wrote for music. In the same way many composers will be immortalized by writing beautiful music to beautiful poetry now extant. The public school constituency which has responded so heartily to the cultivation of beautiful music will welcome with it beautiful and vital truths in music. Directors of music in our public schools are facing new opportunities and new responsibilities for leadership in this movement.

—CARL E. SEASHORE, *Department of Psychology, State University of Iowa, Iowa City.*

### Music in a Time of Stress

NEVER in our history was there greater human need of the arts, and especially of music, than there is today. And as the strain of the world situation tightens about us, as it is bound to do, that need is going to become even greater.

By "need" I do not mean merely the necessity for satisfying an aesthetic craving for beauty, which is important in varying degrees in the lives of most human beings. I refer instead to a very important physical and mental need, a need which reaches vitally into the lives of everyone in increasing measure in these days.

We are in a continuous mad race with time. Our airplanes have cut the time

between cities, between continents; we have cut the time of production of almost everything except man himself; we have cut the working day, and our time for lunch; we are now about to cut the time for a college education from four years to three.

And what is Nature doing to us in return? *She* is cutting also—with a sickle called heart disease and another called hardening of the arteries, and still another called nervous exhaustion and indigestion.

What is the answer? Somewhere along the line there must be a safety valve for all this excess steam that is being generated by the friction of our haste against the wheels of time. Somewhere there must be a quiet, shady siding into which we can shunt our car and let our motor cool, while we take on a new supply of nervous and spiritual fuel and fill our deflated tires. This is no new idea. Educators, psychologists, doctors, and sociologists have been explaining the obvious truth of it for some years now, but it is taking time for it to become apparent to most of us.

Why has music become an almost universally accepted part of the training of the children in our schools? Because politicians, school boards, and administrators realize that a "thing of beauty is a joy forever"? Not at all. It is because scientists, educators, and many parents have come to realize that, literally, man cannot live by bread alone in our world of 1941, that there must be moments of spiritual exaltation and release, of calm and relaxation to rebuild bodies and souls if they are to withstand the terrific stress and strain to which they are subjected constantly today.

The millions of children in our schools who are eagerly learning to sing, to play musical instruments, and to listen with discrimination, enjoyment, and a depth of emotional response surprising to most adults—these children are building for themselves a sane and healthy defense against the destructive spiritual and physical forces that have overwhelmed Europe and Asia, and that are now reaching out towards our hemisphere. *This work in our schools must go on.*

There is, of course, an equally important need to maintain and preserve the musical gains made in this country, in the last fifty years—the period that has seen us become, not only the wealthiest nation in the world, but also its greatest musical center. One of the most apparent evidences of our national musical growth is the increase in both the quality and quantity of our symphony orchestras and in the number of people who attend their concerts, buy their records, and listen to their radio programs. There are many other indications, of course. We can see it in the enrichment of our musical life by the presence of so many great composers, conductors, soloists, and teachers who have been exiled either voluntarily or forcefully from their own countries; we can see it in the large number of fine young American artists who have received all of their training here in the United States; in the tremendous number of good amateur musical groups produced by our schools and colleges (all of which are training audiences for our professional artists); and in the marked improvement in the music of the films.

These are all important factors in building and preserving in our country the greatest musical culture the world has ever seen, and all of them must be protected from the inevitable demands and tendencies to set them aside "during the duration." Those of us who love

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music supremely must make up our minds to sacrifice deeply, if these attainments, of which we are so proud and which mean so much to us, are not to be lost.

In such a day as ours, let us see to it that there continues to be an opportunity to satisfy that universal craving that Robert Bridges has expressed so well:

I love all beauteous things,  
I seek and adore them;  
God hath no better praise,  
And man in his hasty days  
Is honoured for them.  
I too will something make  
And joy in the making;  
Although tomorrow it seem  
Like the empty words of a dream  
Remembered on waking.

—MAX T. KRONE, Department of Music, University of Southern California, Los Angeles.

### So You Like Hillbilly Music!

DEAR READER: If you are, or are inclined to be, in favor of the guitar pickin', nasal singin' type of musician, you had better hold on to your chair, because I hope to blast that phase of discordant effort into oblivion.

During my eight years as public school music supervisor, I have had one arch-enemy stalking me in every measure, namely the bad influence of hillbilly music. The untiring efforts and accomplishments of a year may be broken down and smothered in the plastic souls of school children by one or two radio programs by some wild-eyed guitar picker with an irritating whine in his voice, who drives, thirty miles before daylight to the nearest radio station, where for his efforts he is awarded the privilege of selling over the air to listeners (unfortunately they are many) a photograph of himself and his guitar.

Present classes in public school music show decided evidence of the hillbilly influence. Our folk music has been so wickedly mutilated here of late that music pupils are confusing folk tunes with such senseless trash as *Dead Eye Dick's Last Ride*, or some other harrowing tale set to music. Children are fascinated by the story and vivid word pictures.

There are two types of hillbilly performers, namely, the versatile musicians who have disgraced their profession by dropping to this level to earn a livelihood, and the poor, thwarted individuals who have attained proficiency in this low order of entertainment. This menace cannot be exterminated in one week or one year, but will take no less than a generation. Children must be taught from the first to twelfth grades to hear and perform only the type of music that is thought-provoking, and has educational, spiritual, and cultural influence upon the performer and listener.

We are divided into two classes of musicians, the performer and the listener; one cannot exist without the other.

I am not a believer in fairy tales, but I am beginning to believe that if another *Pied Piper of Hamelin* should march through the streets of our average cities playing *The Wabash Cannon Ball*, the entire populace would follow him. This might be a good idea after all, providing they were headed in the direction taken by General Sherman. Should this come to pass, then a new generation of music lovers could grow and flourish unmolested and undefiled in the ethereal and spiritual influence of good music.—CLAY DEEMER, Music Supervisor, New Boston Schools, New Boston, Ohio.

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C OMPARISON of modern harmony textbooks with those written fifty years ago reveals no essential change in the apparent purposes for which the subject is taught or in the objectives which the instruction aims to attain. Some details are different. Today there is less emphasis on figured bass, and some progressive colleges sensibly combine the study of harmony and counterpoint instead of exploring the complexities of chromatic harmony before introducing simple counterpoint for two voices. Only a few books—as for example, Bairstow's *Counterpoint and Harmony*—relate what is being taught to the actual stuff which is music. For the rest, harmony is still a study that exists *in vacuo*. It consists of the solution of problems based on rhythmless “melodies” which must be harmonized for four theoretical “voices.” Counterpoint is still the study of writing to a cantus firmus, though several centuries have gone by since the cantus firmus played a vital rôle in musical composition. Apparently, there is an assumption that the skill which the student develops in these unnatural studies will some day magically carry over into actual composition, orchestration, analysis, and appreciation.

It does not and cannot. Even with the help of aural harmony, keyboard harmony, and harmonic analysis, the odds are against such transfer. Every teacher of experience has observed that a student may rank high in aural courses and fail to recognize a common progression put to practical use in a Beethoven symphony, or may be adept in solving problems in the textbooks and downright stupid in composing a piano accompaniment for a folk tune. Psychologists are satisfied that there is no automatic transfer of learning. An intelligent person will profit by discerning the similarity between a new situation and an old one, but in music there is not the slightest relation between the unreal conditions and situations set up in the textbooks and the actual experiences in which the knowledge of harmony and counterpoint must function.

Tinkering with methods of teaching has not struck at the fundamental problem. Courses in ear training and cognate studies have been introduced, but these suffer from the same faults as the defects which they seek to remedy. They build up elaborate skills to a fine degree, but the expected carry-over to reality simply does not materialize. There are of course indispensable essentials, but we must be on guard constantly against taking for essentials what are only highly developed techniques. For example, it is essential to think aurally, but if it is permissible for a writer to test his lines by reading them aloud there is no reason to prohibit a composer from testing his sounds at the piano. It is essential to master the principles of voice leading, but one does not need to become expert in harmonizing desiccated melodies for four vocal parts of arbitrarily limited scope to learn to avoid consecutives.

If a foreigner comes here to live, he will try to learn to read or write or speak English—any or all of these, and each to the degree necessary for his situations and experiences. Now, suppose you teach him all the rules of grammar with all the exceptions, all the declensions, conjugations, parts of speech, rules of word order, together with a large num-

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ber of words and phrases (selected in large measure from the usage of the eighteenth century), and then dismiss him as prepared to use English for all his purposes. No one would tolerate such teaching. Grammar or vocabulary or rhetoric has worth only as it functions as a tool in using the language. All this seems too obvious to talk about. But in music teaching we habitually do such things and they go unchallenged.

Perhaps there is need to examine the long-range objectives which we hope to attain in the teaching of the so-called theoretical subjects.

In all the study of music one constant objective is appreciation, or understanding and enjoyment. The first objective in teaching harmony or counterpoint should be to aid the student to know intimately what materials the composer used, how he used them, and why he used them as he did. Thus, the student may penetrate more deeply into the composer's thoughts and purposes and appreciate his music more fully, more deeply, more sensitively, more understandingly; thus the student more nearly can re-create the composer's experiences and participate in them as if they were his own. To do this we must teach constantly by contact with the living music itself. It is pointless to avoid suspensions, passing notes, and other non-harmonic tones, when the simplest music is full of them, and when any student in the class can invent a tune of his own in which they occur naturally and logically. The false character of such teaching becomes more indefensible when we see that it not only violates the actual situations of music, but is unsupported by the history of music teaching, for in strict counterpoint, which was taught long before the theory of harmony was formulated, passing notes are introduced in the second species.

The second long-range objective is self-realization through creative activity. By teaching for creative activity we mean just this, that everything is taught in order that the student may use it in the composition of his own music, and that nothing is to be taught which the student cannot use in his own composing.

The passion to create is the strongest impulse which the student contributes to education. In some its cultivation will overshadow every other motive. These are the geniuses and their number is small. But we must not imagine that the act of creation belongs to them alone or that the will to create does not stimulate lesser men. The activity of genius always is accompanied by the endeavor of a multitude of smaller spirits. Whatever the degree of the student's creative power, it should be brought to maximal development. Without such development the study of theoretical music is in danger of becoming only a shell, empty and without life or spirit.

—PHILIP GORDON, *South Side High School, Newark, New Jersey.*

### There Is a Copyright Law!

IN SPITE OF REPEATED warnings issued by music publishers from time to time, violations of the copyright law go on apace! Although this is particularly true in the field of vocal music, the instrumentalist likewise is not entirely without blame. Any keen observer spending the day in a public library may detect a number of "readers" diligently copying material that is not in the public domain. Now, the copyright law distinctly forbids the reproduction of a copyrighted work in any form or for any purpose whatso-

ever, unless upon receipt of specific permission from the publisher or owner of that copyright. This law holds under all circumstances—even if the proposed copy is to be put to personal uses, with no thought of eventual sale to the public.

Strange as it may seem, there actually exist agencies that directly encourage the violation of the law. Manufacturers of mimeograph and duplicating machines, anxious to increase the sale of their product, generally include in their display folders a sheet or two of reproduced music, and stress the economy of both time and money as a major consideration in the decision to purchase. Moreover, educational institutions frequently receive through the mail sample copies of duplicated music sent by firms who specialize in just such work and who seek their patronage. Thus, an increased use of these time and labor-saving machines, with their added lure of financial economy, has gone hand in hand with a steadily progressing infringement of the law.

Publishers aware of the situation are convinced that they must make a firm stand in order to protect their rights and investments as well as the interest of the composers. Almost anyone with musical contacts can recall violation after violation that has come under his own personal observation. It will suffice here to mention the experiences of an organist and composer, as described in a recent issue of *Fischer Edition News*. The writer speaks of a concert in which all the numbers that appeared on the program had been reproduced by a mimeograph machine from copies in the possession of the conductor. He states that original copies had been purchased, but there is every possibility that some, at least, may have borne the "complimentary" stamp. Of the eighteen compositions heard on that occasion, twelve were covered by copyright; a fact that makes this instance a flagrant example of this type of law infringement. On another occasion, continues the same writer, he was considerably embarrassed, on being invited to a concert, at hearing one of his own works played and then discovering that the copies used by the performers had been reproduced, partly by hand and partly on the mimeograph machine!

Such deplorable practices lend small encouragement to the publisher desirous to invest his money, and still less to the composer who hopes to derive at least a fair amount of income from his limited list of published compositions.

How often do we hear the plea, "Give us more American music!" The supply would amply satisfy the demand, were it not for the greedy "bootlegger" who disregards the precept of "justice to the composer" and covets the few pennies that rightfully belong to another.

A glance at any newspaper will discover a number of lawsuits preferred by individuals in defense of the productions of their brains against dramatists, movie producers, and publishers. While most of these claims have been based on false charges, the time may come when the case will be reversed and the individual be made the defendant. When a publisher knows that a musical group—say, of fifty voices—has purchased a single copy of a choral work and then proceeds to list that composition on its concert program, he may rightfully suspect that some process of duplication has been employed.

Just where do you stand in this matter? Are you stunting the career of the American composer by duplicating his compositions? —J. S.

## North Carolina

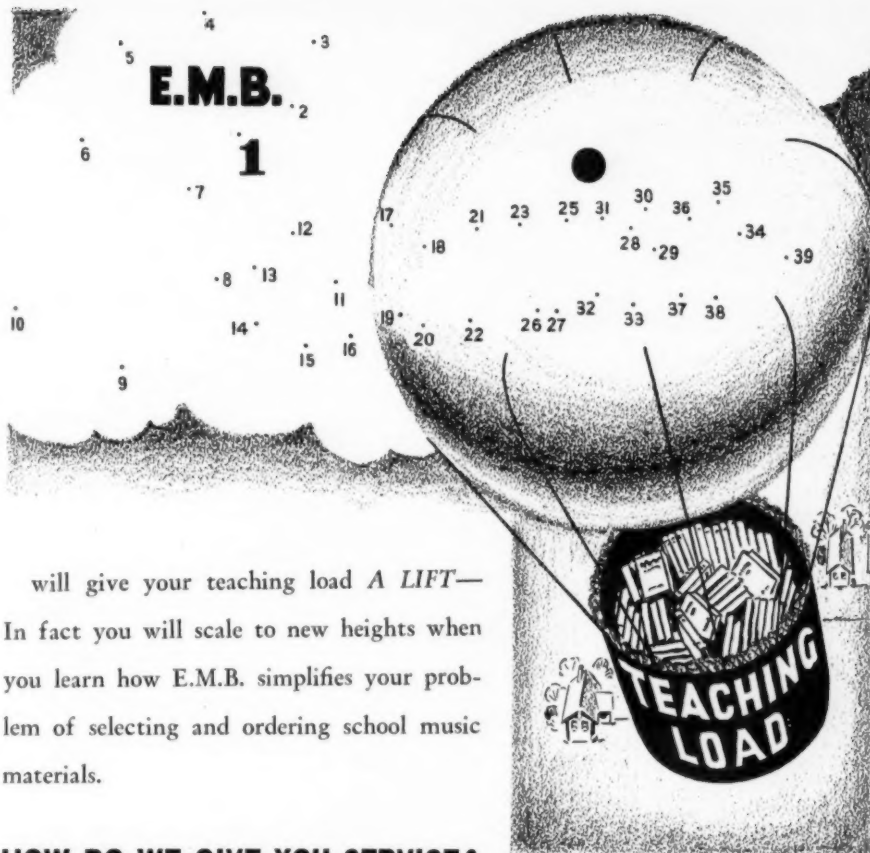
(Continued from page 19)

privilege, and by teachers who had no pupils enrolled in the choruses. During the hours when there are no rehearsals, the teachers and the directors of the festival choruses meet for round-table conferences about the problems revealed in the rehearsals and any others the teachers wish to discuss. The numbers to be sung by the choruses are chosen from the contest lists used in the district contests. It is not necessary for chorus members to have made high ratings in the district contests, but they are expected to have participated in the district contests. The choruses are made up before the district contests take place, the students being enrolled with their teachers' guarantee that they will be well prepared for the chorus.

In the 1941 event, Chorus I was composed of students from Class A schools and a few from smaller schools who had been singing in the festival chorus in previous years. This chorus was, then, a continuation of the festival chorus we had been having each year since 1934, except that it had five rehearsals instead of two. Chorus II, composed of students from the high schools of less than 600 enrollment, was more significant than Chorus I. None of these pupils had ever sung in such a chorus; in their two days of rehearsals they made outstanding improvements in tone quality and diction, and in their final performance they sang as well as the first festival chorus, in 1934, from the Class A schools. Nothing could reveal more clearly the educational force that has been exerted in the state through these last twenty years of high school music contests. Chorus I was directed by Noble Cain of Chicago; Chorus II, by Harold Tallman, of Wayne University, Detroit, Michigan. Both men were enthusiastic about the whole setup, and encouraged us in thinking that we were making history in the music contest-festival field.

In connection with this dramatic change in the choral contest setup, the choral directors planned a series of choral clinics in various parts of the state, with leaders from the state's larger high schools and from the colleges. Five such clinics were held in the early months of 1941, and there are plans for at least ten during 1941-42. These were all-day meetings, with high school students on hand for the clinic chorus. Problems of choral technique such as tone-production, diction, conducting, and artistic interpretation were studied intensively. Both teachers and students are eager for more clinics, and it is expected that they will produce fine returns in the improvement of instruction in the high schools.

The state is now divided into ten districts, and this number may be further reduced in the future. Some of the district contests are now as large and as interesting as the state contest was a number of years ago—another sign of healthy growth. Perhaps, some day, all competitions will be confined to the district contests, and the state contest-festival will be entirely festival. We do not know—we are not trying to plan far into the future. As each year reveals possible changes that the teachers think valuable and progressive, we hope to move for-



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ward. We are entirely willing to try other new plans, if they seem to fit our needs, and if they promise advance, musically and educationally.

All of this is the reason we are sure that a well-directed music contest is an educational and musical force, for this contest movement has been the chief factor in the promotion and stimulation of music in the public schools of this state. The usual type of music festival does not have this effect, yet the festival has great value. We feel the need for the stimulation provided by the contests. It will be needed for many more years, for we shall not be satisfied until every child in the schools of the state has an adequate musical experience during his entire school life. We also need the thrill and beauty of the festival.

Most of all, we are trying to raise standards of musical taste, and to improve the quality of work done in the schools through improving the preparation and skill of the teachers. In other words, our contest-festival movement is an educational project. Every change made in the procedure is an effort to make it more effective for the students, for the school administrators who have aided and supported it with enthusiasm, and for the music teachers and directors.

If other states are interested in the North Carolina plan and wish to work out similar plans for their own state contest, we shall be happy to share experiences with them. In turn we should be glad to learn about contest-festival developments in other sections.



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## Notes from the Field

See Also Pages 6, 55, and 57

The Department of State entertained Senorita Magdalena Petit, distinguished Chilean writer and musician, on her August visit—by official invitation—to the United States. Member of a family noted in science and the arts, Senorita Petit first gained recognition as a composer. Later she gave up her musical career to devote her time to writing. A successful author, she has done several novels and plays, contributes to magazines, and is active in the development of the little theatre movement in Chile.

The United States Office of Education announced in July the issuance of a new defense pamphlet, entitled "What the Schools Can Do." Quoting on its flyleaf the words of President Roosevelt, "What the schools do may prove in the long run to be more decisive than any other factor in preserving the form of government we cherish," the pamphlet recommends action on six fronts: (1) health and physical education; (2) education for citizenship; (3) community, national, and international relations; (4) conservation of national resources; (5) education for work; (6) pupil guidance. This booklet represents the Office of Education's response to the requests of school teachers and administrators for suggestions on adapting their curricula and organization to meet defense needs. It provides reading references and incorporates reports from school systems already operating defense programs. Commissioner of Education John W. Studebaker urges early study of the pamphlet. Copies of "What the Schools Can Do" may be obtained from the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., at 15c each. Other pamphlets in the education and national defense series include: "Education under Dictatorships and in Democracies," "Home Nursing," "Hemisphere Solidarity," "How Libraries May Serve," "Democracy in the Summer Camp," "Food for Thought," "The Schools' Responsibility in Nutrition Education."

Myrtle Head retired in June as a supervisor of elementary vocal music in the Cleveland Public Schools. She has been appointed as a part-time instructor in music education in the School of Education, Western Reserve University, Cleveland, for the current year. More than anyone else in the Department of Instruction of the Cleveland Board of Education, Miss Head stimulated the development of music instruction by radio to its present important status. For a number of years a program for the teaching of song study was broadcast over commercial stations in Cleveland for the benefit of the public schools, until the schools built their own radio station, WBOE. Several of Miss Head's papers on radio instruction have appeared in the M.E.N.C. yearbooks.

Haydn Morgan has resigned his position as director of music in the public schools of Newtonville, Mass., to accept the post of music director at Michigan State Normal School, Ypsilanti. He succeeds Frederick Alexander, who has retired. Mr. Morgan, who is a member of the Executive Committee of the M.E.N.C., was director of music in the Grand Rapids, Mich., Public Schools prior to going to Massachusetts several years ago.

Granville Eagler, formerly music supervisor at Beallsville, Ohio, has been appointed supervisor of vocal music in the Woodsfield, Ohio, Public Schools.

The Library of Congress established in August the Gertrude Clarke Whittall Foundation Collection of Musical Autographs, marking, according to Librarian Archibald MacLeish, one of the most important events in the history of the Music Division. Through the generosity of Mrs. Whittall, the Library was able to purchase the notable collection of music manuscripts formerly owned by the late Dr. Jerome Stenborough of Vienna. Beethoven, Brahms, Michael Haydn, Mozart, Schubert, Wagner, and Weber are represented in this important acquisition, in some instances by major works. The Beethoven manuscripts, for instance, include the Scherzo of the B-Flat Major String Quartet, Op. 130; the Brahms, twenty-seven songs (among them, "Dein blaues Auge" and "Du bist meine Königin"), the Variations on a Theme by Händel, the two versions of the famous waltzes, and two versions of the D Minor Piano Concerto; the Mozart, the well-known C Major String Quintet (K. V. 515) and the Serenade in B-Flat Major (K. V. 361); the Schubert, six songs, including "Die Forelle;" the Wagner, a sketch for "Die Walküre" which indicates the genesis of the "Ride of the Valkyries;" the Weber, his "Grand Duo Concertant" for clarinet and piano. Not to be limited to the Stenborough manuscripts, the collection already has been enlarged by further Mozart items, also gifts of Mrs. Whittall.

The Northwestern University School of Music laid the cornerstone of Lutkin Memorial Hall on June 12. The new auditorium commemorates the work of the late Peter Christian Lutkin, 21 years dean of the School of Music and nationally known in the field of music education. In 1906 Dean Lutkin established the first cappella choir in the country at Northwestern. This choir, which he directed until 1931, has served as model for others throughout the country.

Capt. Howard C. Bronson, formerly director of the 129th Infantry Band, recently was appointed officer in charge of music in the Morale Branch of the Army. Captain Bronson, well known in the music education field as an adjudicator, is president of the Army and Navy Bandmasters Association, a member of the American Bandmasters Association, and withal a veteran bandman, having served in the first World War and subsequently joining Sousa's Band.

Stanley Teel, prominently identified with the Northwest Music Educators Conference and the Montana Music Educators Association, recently was given a year's leave from Montana State University to assume the duties of state supervisor of music. The good wishes of everyone follow him in his new and very responsible capacity.

Alice A. Nash, of C. C. Birchard and Company, Boston, died September 8. Miss Nash, a senior member of the Birchard staff, had served the firm in various capacities since 1904. In recent years she was director of correspondence, and probably few persons had a wider acquaintance in the music education field. Sincere sympathy is extended to her family and business associates.

Walter Armbruster, formerly in charge of choral work at Argo Community High School, Argo, Ill., is now at Thornton High School and Junior College, Harvey, Ill.

Marion Flagg of Dallas, in an article called "Music Teaching Changes Its Tune," published in the July issue of "Independent Woman," sets forth "the shift in attitude toward music as a profession for women." Twenty years ago, according to Miss Flagg, the public regarded a musician primarily as a performer: "Those who were unsuccessful as public performers taught, and those who were most likely to fail taught public school music." Today, however, because of changes brought about by the phonograph and radio, in both the public mind and in public school music education, the music educator has been accorded status in the community. Present-day standards for public school music teachers require extensive preparation, a good personality, performing ability, teaching ability, and the quality of leadership. In addition to having acquired status, the music teacher today has a wider field of positions from which to choose, or in which to find her niche, says Miss Flagg. "Independent Woman" is a monthly publication of the National Federation of Business and Professional Women's Clubs.

The State Teachers College, Indiana, Pa., announces through Director Irving Cheyette of the Department of Music Education: "... The Music Education Department here ... plans a series of eighteen broadcasts, directed at the schools of Western Pennsylvania, to be called 'Music for Americans by Americans.' The program will include folk and art music performed by children in the grades, the junior and senior high school, and in the college, assisted by members of the college faculty. The program will follow, in general, an historical outline. Our series this last year was called 'Westward Ho! in American Music,' and next year's series will be a continuation of the idea set up this last year. Radio Study Guides will be prepared to be sent to the schools; they will include pre-broadcast and post-broadcast activities which may be correlated with the programs to be broadcast. ..."

The Missouri Federation of Business and Professional Women's Clubs, Christine Hauschild, president, likes "the thought of promoting American Unity Through Music. The program theme ... for the coming year is Strengthening Democracy Through Defense. This fall [the organization] will probably have some conferences in the State developing that theme. ..."

The Salt Lake City Public Schools, through Supervisor of Music Lorin F. Wheelwright, announce the planning of a large music festival built around the theme of American Unity Through Music. Mr. Wheelwright, state chairman of the music committee of the Utah Congress of Parents and Teachers, also used this theme for the 1941 Congress.

The 12th Annual Chicagoland Music Festival took place on Saturday night, August 16, in Soldier Field. Sponsored by Chicago Tribune Charities, Inc., the festival draws its performers from the five states of the Chicago region, the east and west coasts, and the states bordering the Gulf of Mexico. More than 13,000 singers and instrumentalists took part this year. Famous soloist was Giovanni Martinelli. The three-hour program included a tribute to the memory of Ignace Jan Paderewski. A highlight of the entertainment was the presentation of a dramatized version of John T. McCutcheon's celebrated cartoon, "Injun Summer."

Howell Williams has been appointed music supervisor in the public schools of Fairmont, Neb.

Jean Smart has left Bangor, Me., to be supervisor of music at Bath, Me.

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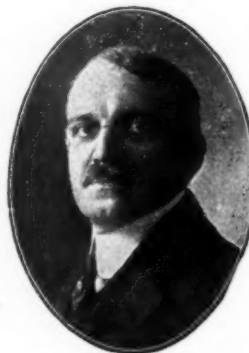
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**Illinois.** The Seventh Annual Music Clinic and Conference at Illinois State Normal University, to be held October 10, 1941, will be devoted entirely to vocal music. Sponsored by the music department of the university, of which Emma R. Knudson is the head, the clinic-conference will be directed by Mabelle Glenn of Kansas City, Mo., and Edwin M. Steckel of Oglebay Institute, Wheeling, W. Va. Miss Glenn will demonstrate musical activities of the elementary school, classify voices, and conduct a singing group of high school students. Professor Steckel will lead the rural and community music section of the clinic, using a large chorus of children from Illinois rural schools as laboratory.

**Pennsylvania Forensic and Music League.** The fifteenth season (1942) has been inaugurated by the appointment of a state committee to nominate contest music which will be limited to American composers and, as far as possible, to modern numbers. The personnel includes: Irving Cheyette and Mary H. Muldowney, State Teachers College, Indiana; Oscar W. Demmler and Jacob A. Evanson, Pittsburgh Public School Supervisors of Music; Professor Theodore M. Finney and Wendell Otey, University of Pittsburgh; Richard W. Grant, George S. Howard, and Professor Hummel Fishburn, Pennsylvania State College; Carroll Kearns, State Teachers College, Slippery Rock; Harland C. Mitchell, Oil City Public Schools; and J. Vick O'Brien, Carnegie Institute of Technology. (See page 48.)—C. Stanton Belfour, Executive Secretary.

**Leonard Greene,** of the Sam Fox Publishing Company, was married in New York on June 22 to Rosalie Germanus. The Greens are at home at 135 W. 58th Street, New York.

**Ruth Bampton,** on a year's leave from Beaver College, Jenkintown, Pa., is at Redlands University, Redlands, Calif.

**Arthur G. Harrell,** who has been in Kearney, Neb., for several years and has been president of the Nebraska Music Educators Association, begins the current school year at Jefferson City, Mo., as director of music. The good wishes of everyone go with him.

**Lillian E. Parrill** retired from her position in the music department of the North Texas State Teachers College, Denton, at the end of the first summer term, to marry Fred O. Grissom, of Kinmundy, Ill.

**Earle Connette** has been promoted from visiting professor to assistant professor at North Texas State Teachers College, Denton.

**Mark Biddle,** former assistant professor of music and director of bands at Winthrop College, Rock Hill, S. C., has been appointed associate professor of music education and director of bands and orchestra at Knox College, Galesburg, Ill.

**Joseph A. Fischer,** secretary of J. Fischer & Bro., music publishers, was married to Virginia N. Morgan on June 19, at Cathedral Chapel, Los Angeles. The Fischers returned to New York in July.

**Ivadell A. Swindler,** president of the In-and-Out Quad-City Music Educators Club, was appointed acting supervisor of vocal music in Davenport, Ia., to succeed the late Clara Thomas.

**Thane McDonald,** for the last five years assistant director of music at Davidson College, Davidson, North Carolina, was elected head of the music department at Wake Forest College, Wake Forest, N. C., in June, succeeding the late Donald L. Pfohl.

**Carl Fischer, Inc.**, announces its engagement of Alan Gustav Langenus, former general manager of G. Langenus, Inc., as trade and educational representative in the East. Son of the famous clarinetist, Gustav Langenus, Alan Langenus has had considerable teaching experience, not only in clarinet, but also in other woodwinds and in brasses.

Promoted in the summer were Max Rittershausen, from trade manager to manager of the 57th Street store; Clifford L. Carter, from manager of the Carl Fischer music department in the Boston store to head of all retail and wholesale activities at the home office in New York; and Emil Stock, now assistant to Arthur A. Hauser, sales manager.

**W. Buford Smith**, formerly of Canton, Ga., starts a band at Cedartown, Ga., this fall.

**Gail Dimmitt** goes from Los Angeles to Honolulu this fall on a year's exchange.

**Richard M. Tunncliffe** retired from his position at Ohio State University in June. He joined the M.E.N.C. ten years ago.

**Elkhart, Indiana.** Harold H. Church, superintendent of schools, and David Hughes, director of instrumental music, announce two changes in the instrumental music department: Loretta Carlson of Gary will teach all strings in the city schools and will assist with the high school orchestra, replacing Lois Smith (Mrs. Robert Brusman), who resigned at the end of the summer session. Gerald Bettcher, formerly assistant director of instrumental music in the Elkhart County Schools, fills the post of associate director in the Elkhart City Schools, in place of Robert Welty, who resigned to accept the position of director of instrumental music in Columbia City, Ind. Mr. Bettcher will teach wind instruments in the grade schools and assist with the high school band in marching.

**Bertha Clement** retired in June after 28 years as supervisor of music in the East Orange, N. J., schools. Miss Clement served a long term on the board of directors of the music department of the New Jersey State Teachers' Association and pioneered in the formation of the New Jersey State Chorus. She will continue her music work through writing and other activities.

**Mary Jo Russ** has left the Seneca School at Rochester, N. Y., to teach at the high school in Annapolis, Md.

**Paul O. Heltne** has moved from Cannon Falls, Minn., to New Ulm, Minn.

**Music in Everyday American Life.** Harold J. Mould, of the Argentine High School, Kansas City, Kan., submits an interesting script, done in radio broadcast style, of a presentation prepared and presented by the senior class of 1941 as a commencement feature. The program and the interpolated comments have particular significance in relation to the American Unity Through Music theme. Persons who are interested in planning similar projects may wish to write Mr. Mould, enclosing a self-addressed stamped envelope.

**Walter Olsen**, director of music education in the schools of Fremont, Neb., writes: "It may interest you to know that the Music Educators Journal is on our [senior high] library magazine rack, and the librarian tells me it is one of the most read of the publications. I can easily believe that when I see how the issues appear to be well thumbed."

**Louis Crowder**, formerly a member of the music faculty of the Iowa State Teachers College, Cedar Falls, has joined the faculty of the Northwestern University School of Music, Evanston, Ill., as an associate professor of piano.

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E. S. B.

CALL IT many splendid things, but if you do not wish to annoy Howard Hanson (and who does?), do not call Tanglewood "the Salzburg of America." To Dr. Hanson, the home of the Berkshire Music Center, which lately closed its second season of existence at Tanglewood, is definitely *not* the Salzburg but the Tanglewood of America, and that's that.

For what goes on at Tanglewood is as American as Salzburg is European, and rightly so. Admittedly, much of Europe's culture is being woven into Tanglewood to make it great, but Tanglewood remains nevertheless our own; it rises out of a mingling of cultures such as the world has never before seen, but it rises in America—in Tanglewood—and nowhere else. It needs no comparison with the richness of another setting to give it meaning or even 'glamour'; it already possesses all this in abundance, if we but recognize it.

To describe the physical aspects of Tanglewood calls for the pen of a lyric poet, for it has all the spacious beauty of vast lawns, virgin trees, formal gardens, lake and wooded hills—all the charm of the heart of Berkshire country enhanced by man's century-long cultivation under the most favorable conditions of wealth and taste, and linked, withal, to New England's noblest literary traditions. But the impressive thing about Tanglewood is that all this incomparable loveliness of scene, hallowed by Hawthorne, Emerson, Holmes, and their friends, is background for a great spiritual force—Music, working with magnetic intensity through faculty, student, and auditor toward the liberation of an art too long held captive for the privileged few.

Spend a day, a week, six weeks at Tanglewood, and you will come away with a deep belief in the worthiness of this modern experiment in music. You will know that something is happening in music when you see the huge Music Shed (which seats between six and seven thousand persons) filled to capacity for the series of Festival concerts, with a fringe of nearly three thousand more sitting or standing outside on the lawn at each performance. When 2,700 individuals pay \$1.50 each, general admission, for outdoor, picnic seats, you are convinced that they do so because they want to hear music.

Remarkably enough, it is said that the orchestra sounds almost as well to the remotest auditor under a far tree as it does when heard from a box seat—and, incidentally, the acoustics of the Shed approach perfection.

Of a morning you drop in at the Shed to hear Serge Koussevitzky pilot the Boston Symphony men through a rehearsal, and note his pleased "*Voilà! voilà!*" in approval of a finished detail; or perhaps you listen to one of the student orchestras being put through its paces by a student conductor, coached by faculty member or visiting authority.

If you are fortunate enough to sit in at opera rehearsals in the fine new Theatre Concert Hall, you will watch such experts as Herbert Graf, stage director of the Metropolitan Opera Company; Boris Goldovsky, head of the opera department, Cleveland Institute of Music;

Hugh Ross, director of the Schola Cantorum, and others of similar stature coaching the hand-picked singers in the many facets of the operatic art—voice, diction, ensemble, dramatic acting, stage posture and movement, et cetera.

A prime favorite with all, this summer, was Stanley Chapple, English conductor and lecturer, who seemed to be everywhere when needed, whether to lead the "Missa" in the great Barn, coach orchestra, ensemble, or anything which called upon his well-nigh boundless abilities. All who spoke of him were eager to praise this brilliant English musician.

And thus Tanglewood . . . As Lucien Price (the famous 'Uncle Dudley' of the *Boston Globe*) wrote in a small booklet devoted to 'Talent at Tanglewood': "Music, and the best music, is for all the people. If it is not, then the art is sterile. . . . Only within our own lifetimes has this fabulous treasure been unlocked to the multitude. . . . and one of the spots where the responsible are fully alive to the historic possibilities of their situation is the Berkshire Music Center at 'Tanglewood.' . . . At the start of this, its second season, Dr. Koussevitzky, the director, while disclaiming any extravagant pretensions to solve problems on a scale so vast, did make it clear that within the capacities of this unique school and of the Boston Symphony Orchestra from which its faculty is largely derived, what they are driving at is exactly this, the democratization of music."

ENGLISH PIANIST MYRA HESS has been named a Dame Commander of the Order of the British Empire, an honor corresponding to that of knighthood bestowed upon men, we are told by a note in *Musical America's* "Personalities" column. Miss Hess has rendered valiant war time service to the people of England by her organization of musical material into concerts for their refreshment during the siege.

GEORGES LONGY, founder and head of the music school in Cambridge, Massachusetts, which bears his name, was for approximately a quarter of a century first oboe with the Boston Symphony Orchestra, during which time he was generally acknowledged to be the greatest solo oboist in the world. M. Longy likes to tell a story on himself that he related not long ago to a violinist friend:

A New England dowager sailed up to him one evening after a particularly successful concert in Symphony Hall, and gushingly seized him by the hand, exclaiming, "Ah, Monsieur Longy, I simply have to tell you how much I enjoyed your playing tonight. Indeed, let me say how tremendously I have enjoyed your playing all these years. Just think—in all the time you have been playing flute with the orchestra, I have never missed a single performance!"

"And to think," exclaims M. Longy, throwing his hands into the air and rolling his eyes heavenward in mock despair, savage emphasis tempered by his delightful accent: "And to think that for twenty-three years that lady think I play the flute!"

THE MUSICAL WORLD was shocked a few weeks ago to learn that Dmitri Shostakovich, noted young Russian composer whose operatic and symphonic works have become familiar to American audiences within recent years, has joined the volunteer fire-fighting squad of the Leningrad (St. Petersburg to all whose memories go back that far) Conservatory.

True, it seems a little sad that genius must be put to mundane and dangerous uses. But War plays few favorites, and bombs fall alike on the great and the not-so-great. Moreover, recalling some of the sizzling passages of Shostakovichian invention, it seems quite possible that the Leningrad Conservatory fire squad thought it a good idea to try fighting fire with fire.

Be that as it may, Dmitri Shostakovich pictured in helmet and slicker looks like what he is—a composer dressed as a fireman. And that is said with due respect to both professions.

A CAMPAIGN TO RAISE four hundred thousand dollars to save Chicago's Auditorium property from the wreckers is under way. If successful in this effort, the famous Auditorium, claimed to be one of the architectural masterpieces of the United States, and certainly part of the very warp and woof of Chicago's vivid history, will be saved. The building will be taken over by a non-profit corporation organized like the Orchestral association, the museums, the Art Institute, and similar Chicago institutions.

"A board of directors composed of men who merit the full confidence of the community is being formed to operate the Auditorium for the people of Chicago," says a local editorial.

"The loss of the Auditorium would reflect great discredit upon the community. . . . The Auditorium is a work of genius and so recognized everywhere. . . . The architects. . . . were far ahead of their time. . . . You can see the stage from every seat in the theater, and in the last row of the top gallery you can hear a whisper from the wings. The problem of getting a great crowd in and out of the building was solved as well as it has ever been. . . . It is structurally as sound as ever. Once the new management has taken it over on behalf of the community, the theater will have a new career of usefulness."

It is unthinkable that a city with all of Chicago's vitality, pride, and growing culture should permit one of its historic edifices to be leveled to shapeless rubble.

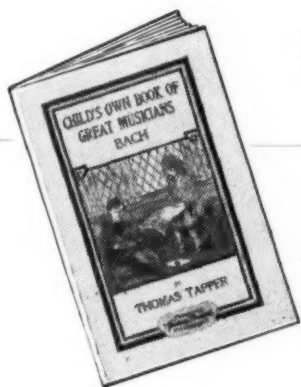
COMMENT BY A COLUMNIST, writing in a midwestern daily: "In staid Boston, a conservatory of music opposes the licensing of a beer saloon near by, as nothing is worse than a few bars of 'Adeline' interpolated in Brahms." Or back in Bach?

SNIPPED FROM *Line o' Type*: A gentleman was observed walking with one foot on the sidewalk and the other in the gutter. About a mile down the street he encountered a policeman. "You're drunk," said the officer. "Oh, is that it?" he replied. "I thought I was lame."

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